

3-D Imaging Past & Present

November/December 2010  
Volume 36, Number 3

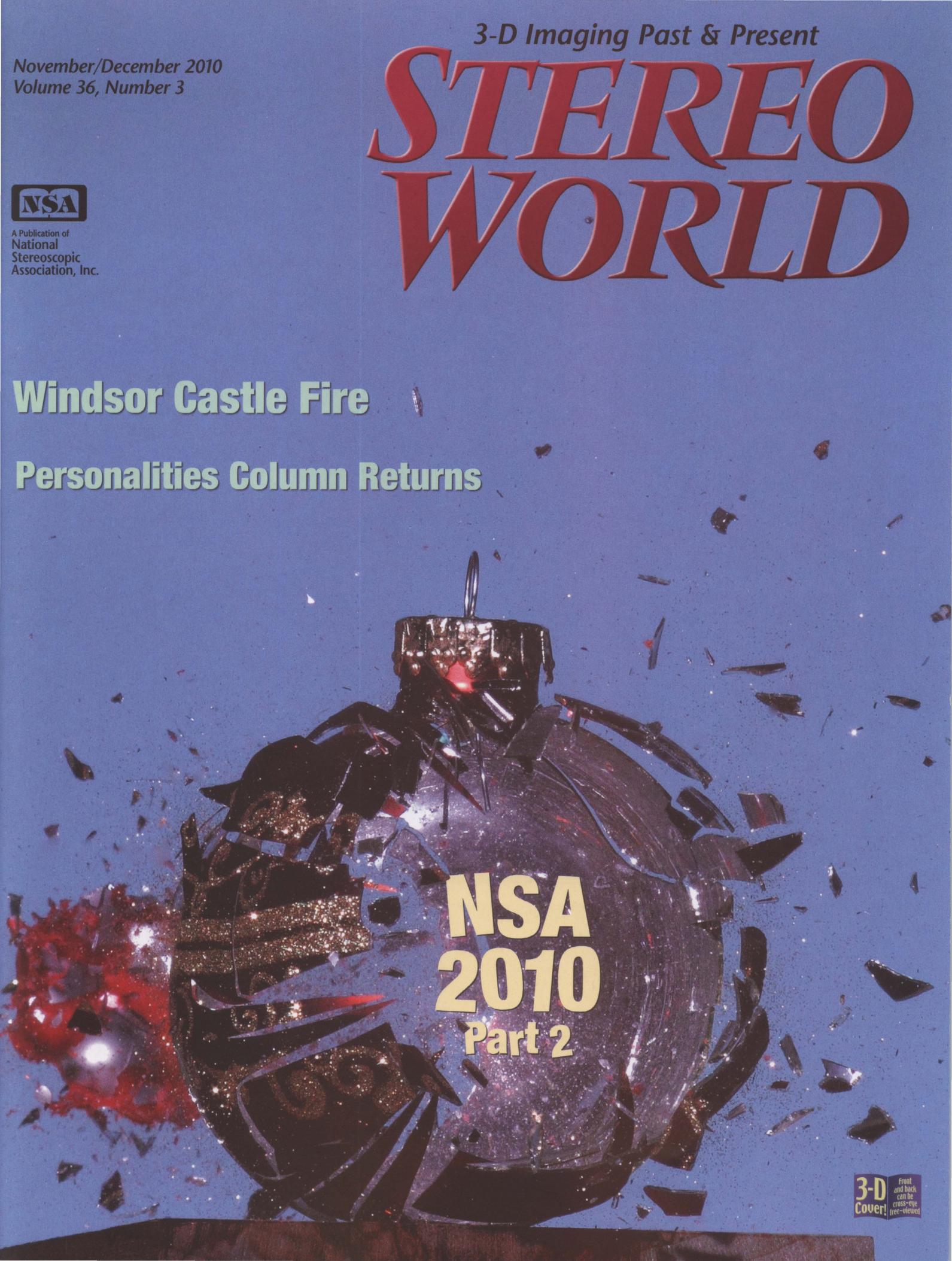
# STEREO WORLD



A Publication of  
National  
Stereoscopic  
Association, Inc.

## Windsor Castle Fire

## Personalities Column Returns



NSA  
2010  
Part 2

3-D  
Cover!  
Front  
and back  
can be  
cross-eye  
free-viewed

# '50s Flavored Finds

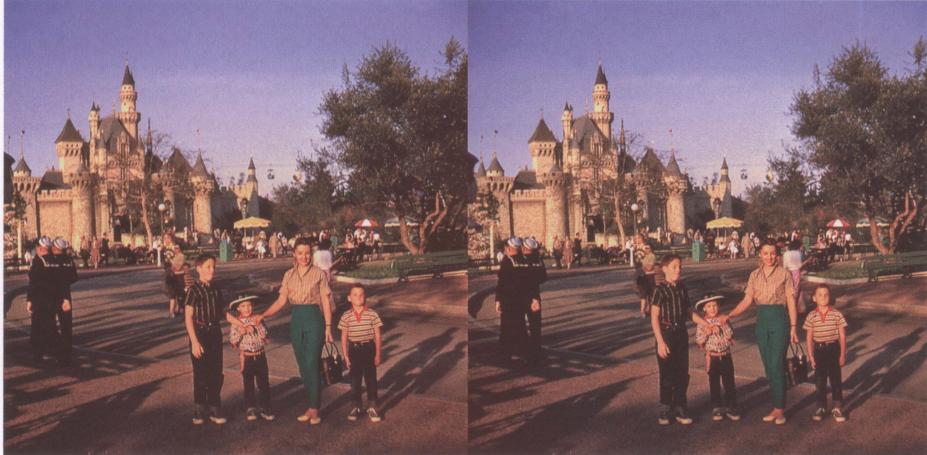
A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

## The Magic Kingdom in 3-D

I was fortunate to be able to spend a few days with my family at Anaheim's Disneyland this past June, so I enjoyed seeing these early Realist format views taken in what must have been a fairly new attraction at the time. They were provided by Susan Pinsky and David Starkman of Culver City, California, and were apparently all taken by the same photographer.

It is not known when these images were made. The family in the first two views is wearing the same clothes and is casting similar long shadows, so I suspect both views were made on the same day. The third view seems to have different lighting, and I'm not sure if it includes any of the same family or not. Perhaps it was even made during a different visit to the park. I like the row of Autopia attendants in white shirts helping the kids get in or out of the cars! 



This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to [stwld@teleport.com](mailto:stwld@teleport.com). If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.

# STEREO WORLD

A Publication of  
National Stereoscopic Association, Inc.  
**NSA**

Volume 36, Number 3  
November/December 2010

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### Covers:

Presented as a crossview 3-D cover, this high-speed still from the 2010 Stereo Theater show "The Homewrecker" by John Hart (CO) captures the instant a paintball (fired by a short circuited paintball gun) goes through an ornament. The Paul Wing Award winning show imagines the devastation even a recreational gun can cause when literally uncontrolled, although this one seems to have an uncanny, robotic loathing of all that's both fragile and tacky.

The National Stereoscopic Association is a non-profit organization whose goals are: to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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Annual membership dues: \$32 third class US, \$44 first class US, \$44 all international memberships. Annual memberships include six issues of *Stereo World*, a plastic lorgnette viewer, and a membership directory. Member, International Stereoscopic Union

# EDITOR'S VIEW

## Comments and Observations

John Dennis

### Print in the Time of Pixels

At a time when the print media is suffering from more digital encroachments every day, it's impressive to note the publication of so many recent books which include or discuss 3-D. Mentioned elsewhere in this issue are *Lincoln in 3-D* and *H.H. Bennett, Photographer*. One that should have been mentioned in our previous issue is *London in 3D*, another in the series "A Look Back in Time" (see *SW* Vol. 35 No. 3 page 7). Like the first five volumes in the series edited by NSA member Greg Dinkins, the book includes a cover viewer with large lenses and 45 views reproduced on 96 pages. The selection of views in *London in 3D* is especially good, going well beyond popular historic attractions but including as the final view in the book Windsor Castle, the subject of our feature article "A Day to Remember" in this issue. For ordering information on the Look Back in Time series, see [www.voyageurpress.com](http://www.voyageurpress.com).

Just released as we go to press is Oliver Sacks' *The Mind's Eye*. This is a much anticipated book in which, among other vision related narratives, Dr. Sacks describes in distressing detail his own loss of stereo vision in 2009 after repeated radiation treatments for a tumor in his right eye. Just one of the ironies here is that it was Sacks, who in a 2006 *New Yorker* article, introduced the world to Susan Barry (*SW* Vol. 35 No. 2 pages 4 and 10), documenting how she had *regained* her stereo vision. During that same year he was experiencing visual distortions that would end with the *loss* of his!

### Delusions of Publicity

Terry Gross interviewed Sacks on NPR's *Fresh Air* Oct. 26 ([www.npr.org/templates/transcript/transcript.php?storyId=130732146](http://www.npr.org/templates/transcript/transcript.php?storyId=130732146)) and devoted much of the hour to questions about living without stereo vision and the required adaptations. It was an author interview easily

meeting her usual high standards, unlike the one with Brian May August 3rd, when after a few minutes of conversation about *A Village Lost and Found* she seemed to morph into an obsessed Queen fan. The balance of the hour was filled with familiar questions about the group and their music that left no openings for more about T.R. Williams or even passing mention of the NSA and the history of stereo imaging, a plug I'd hinted at the previous November when mentioning *Fresh Air* as a good fit with a *Village* book tour.

The floor of the *Stereo World* PR department (well, drawer) is littered with more missed opportunities like the above than I care to think about. Again it has been made clear that only our own efforts at promoting the NSA and

*Stereo World* will prevent this unique endeavor from eventually sliding into the oblivion increasingly populated by other groups and print publications. PLEASE let us know if you can possibly distribute NSA brochures or promotional back issues at events or in places like museums, galleries, stores etc. Just contact us at [strwld@teleport.com](mailto:strwld@teleport.com) or *Stereo World*, PO Box 86708, Portland OR 97286. This could avoid the need for the remaining, more drastic alternative—a subliminal digital message imbedded in *Stereo Theater* shows hypnotizing the audience to later blurt out "stereoview.org" in random public situations or within three feet of any microphone.

## Explore the World of Stereo Images

Please start my one-year subscription to *Stereo World* magazine and enroll me as a member of the National Stereoscopic Association.

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PO Box 86708, Portland, OR 97286

The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.

## The Return of "Personalities"

Longtime readers will remember the *Stereo World* column by Richard C. Ryder, "Personalities in Perspective" in which short biographies of historical or famous people appearing in stereographs of the 19th or 20th century often reveal little known facts about them. We're delighted to announce the return of this popular feature, starting in this issue with "Louis Napoleon, France's Ill-fated Prince Imperial." These contributions by the Award-winning Ryder will appear in roughly every other issue, as well as several new feature articles as space allows, beginning with the enticingly named "The Elephant That Was Winston Churchill's Mother?" followed by a two-part article on one of the most stereographed individuals ever, "The Man Who 'Looked Like A President': The Real Tragedy of Warren G. Harding."

## O'Sullivan Lists Online

As promised on page 45 of our previous issue, appendixes (checklists) for the O'Sullivan book *Framing the West* have been published online by the Library of Congress and can be seen at [www.loc.gov/rr/print/coll/western\\_survey/intro.html](http://www.loc.gov/rr/print/coll/western_survey/intro.html). 

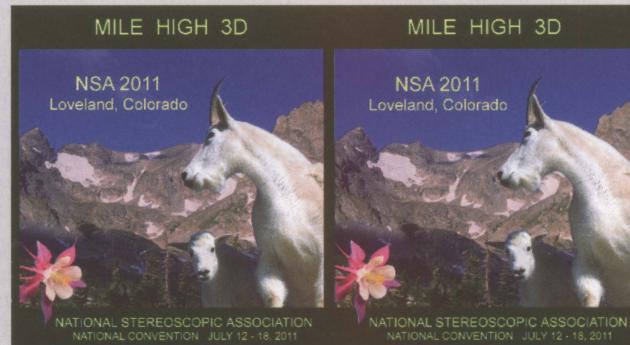
## Last issue's "Other Camera" Article Triggers Land Memory

In 1939 at the N.Y. World's Fair I met Edwin Land manning a tiny booth about his company. Few people stopped to look at the somewhat crude exhibit. Mr. Land spent nearly an hour with me, a 15 year old Brooklyn Technical High

School student, explaining polarization, stereo and his somewhat radical theories on color optics. This 87 year old still gets chills thinking about it.

Howard Williams  
Glouster MA 

## Take a 3-D Vacation to the Rocky Mountains!



Logo by John Hart

Events: An extended Stereo Theatre with spectacular new shows and an evening revisiting classic bests from years past, Trade fair, 3D Art Gallery, Workshops, 3D Auction, 3D-Technology Exhibits and other surprises!

Excursions: Rocky Mountain National Park, the Internationally acclaimed Benson Sculpture Park and a working Bronze Foundry, Brewery tours, Mountain Wildflowers and more!

[www.stereoworld.org/2011](http://www.stereoworld.org/2011)

## Lincoln in 3-D

Published just ahead of the 150th anniversary of the Civil War, *Lincoln in 3-D* by NSA members Bob Zeller and John J. Richter is now available. Over 180 anaglyphs provide a stereoscopic tour of Abraham Lincoln's life and presidency in stereos from multiple sources, some never before published. Copies purchased through the Center for Civil War Photography online bookstore are signed by both authors. Go to [www.civilwarphotography.org](http://www.civilwarphotography.org) and click on "shop our store." Look for a full review of this major work in our next issue. 

## GONE MADDD



"LISTEN, PHIL . . . YOU KEEP TALKING ABOUT BEING A STEREO-PHOTOGRAPHER BUT I GOTTA TELL YOU . . . NOBODY WANTS PICTURES OF STEREOS."



"LISTEN, PHIL . . . YOU KEEP TALKING ABOUT BEING A STEREO-PHOTOGRAPHER BUT I GOTTA TELL YOU . . . NOBODY WANTS PICTURES OF STEREOS."

by AARON WARNER  
3-D by Ray Zone

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# Great Stereo on a Great Lake

## NSA 2010

**Part 2** by John Dennis

*The Workshops, Awards, Trade Fair and Keynote presentation at the 2010 NSA Convention July 14-19 in Huron/ Sandusky Ohio were covered in our previous issue. To provide the space they deserve, the Stereo Theater, Art Gallery, Excursions and other aspects of the convention are covered in this issue.*

This year's Stereo Theater saw both domestic and international participation in the four days of nearly flawless digital 3-D projection of memorable shows split into morning and afternoon sessions. Six of the presentations included vintage stereoviews, projected with a degree of clarity and

alignment that would have required weeks of skilled photographic and mounting work in the pre-digital days of the not so recent past. (The total is actually seven if you count the T.R. Williams views projected at the Keynote presentation.)

Balancing the randomly faded, poorly aligned, damaged and dirty halves of many otherwise wonder-

ful views by photographic copying techniques, then positioning the results in stereo slide mounts with careful masking to correct at least the worst extent of window violations was a challenge that may have limited the number of vintage images projected in recent years. With the ability to scan and digitally reposition, crop, clean, and balance the density and con-

*An A.C. Platt view of Put-in-Bay on South Bass Island in Lake Erie, from the Stereo Theater show (and historical card exhibit) "Stereoviews of Sandusky and the Islands" by John Waldsmith. Many on the Monday convention tour of the island would notice and stereograph a larger and more elaborate but strangely similar version of this fountain in a city park.*

*Sandusky, Ohio.*



*A. C. Platt, Photographer.*



Logo by Andrea Shelley

trast of old views for accurate projection of the restored images now so widespread, we may see more of these treasures in their best possible light on the "big screen" in future Stereo Theaters.

Zooming and panning within the images is of course an added advantage of digital restoration and projection, making details come alive and providing a sense of movement in and out of historic scenes in 3-D. The effect has become common in presentations of modern stills, to the degree it is sometimes hard to differentiate between stills combined with videos, or videos with stills inserted or videos that occasionally freeze on an exciting frame. Fades, dissolves and even simple animation effects done with multiple slide projectors once provided a "wow" factor in the Stereo Theater, but only a few years into the digital age the whole language of the "slide show" has changed com-

pletely with several of the presenters at NSA's Stereo Theater leading the way. Just how hard (and maybe pointless) it is to any longer categorize shows as still or video or even a combination was illustrated by the Stereo Theater's opening shows Thursday afternoon.

**ANIMATED 3D STILLS** by Jay McCreery is a collection of stereoviews that are animated to show movement and/or changes in lighting in discrete parts of the view, sometimes in a subtle way. The stills that make up the show were shot with electronically-synchronized twin Canon 30D DSLRs on a tripod and rendered as an animation quite different from a video. Some scenes were shot as hypers with a base up to 10 feet. The cameras were triggered using an intervalometer, allowing time lapses up to several hours. The show won Second Place in the Stereo Theater awards.

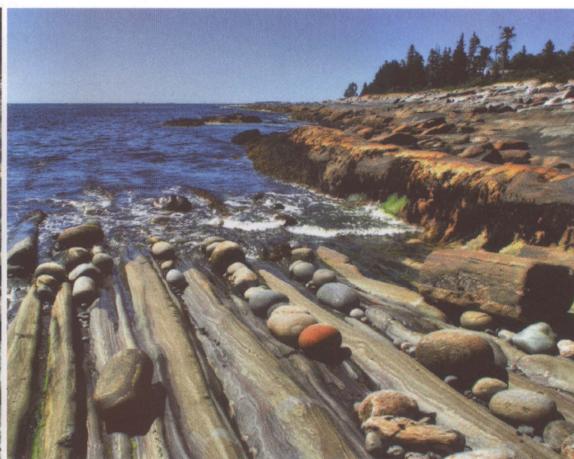
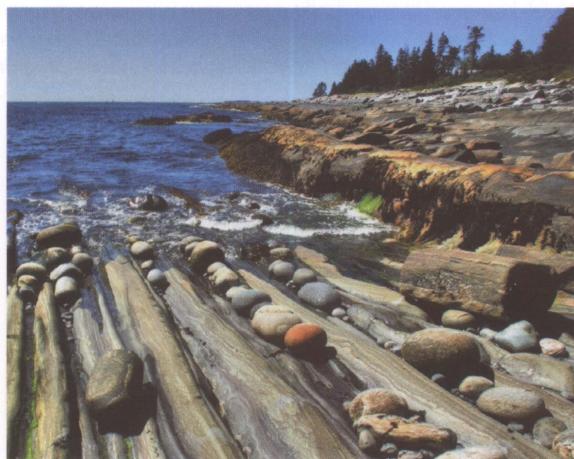
**APPROACHING PACIFIC STORM** by Jay McCreery is a two minute animated sequence of satellite water vapor images converted to 3-D using a

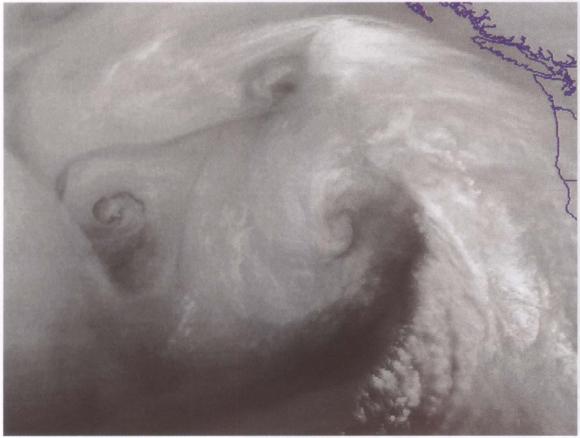
process Jay developed that works like depth mapping, sending dark shades of gray to the background, and bringing light shades to the foreground. The process leaves the blue map lines intact and floating on the image without causing data gaps or shadows.

**BONNAROO TALENT ANNOUNCEMENT** by Greg Dinkins is a short but very colorful animated promotional video for the big music and arts festival. A series of shapes and outlines morph through fanciful changes in multiple planes of depth. If the elements have a cardboard cutout look, it's because that's exactly what they are—precisely hand-cut pieces of paper stereographed one frame at a time and repositioned in a 15 cell-deep rack for the next exposure.

**NATURAL HISTORY** by Pat Whitehouse followed a brief documentary introduction by David Starkman and Susan Pinsky for the few who hadn't yet experienced the work of this famous stereographer. She designed and built her own cameras to capture nature from insects to mountains in

This frame pair from Second Place Stereo Theater winner "Animated 3D Stills" by Jay McCreery was taken at Pemaquid Point, Maine on September 2, 2007. The animation from time-lapse stills shows the tide and waves covering the rocks in this strangely sculpted cove.





"Approaching Pacific Storm" by Jay McCreery is an animated sequence of satellite water vapor images from February 3 - 4, 2010, provided in 2-D courtesy of the Space Science and Engineering Center at the University of Wisconsin - Madison. Water vapor imagery depicts sinking dry air as dark shades, and rising moist air as light shades. Therefore, the 3-D animation

astounding slide shows. Now digitized for easier presentation, this was the first presentation of these particular shows to an NSA audience.

**YOSEMITE** by Pat Whitehouse provides a detailed look at the park through British eyes and lenses. Rather than the musical soundtrack used with many of her shows, this 20 minute walking tour is narrated by the stereographer herself.

**HYPER PARIS** by Pierre Meindre studies the city through stills and videos using not just hyperstereo and panoramas but time lapse stereos of subjects like traffic and tour boats on the Seine.

**INNER FIRE** by Céline Tricart presents the visual narrative of a girl in a frozen hideaway writing a story of a world cursed by darkness and of a man who prepared for months to offer his fellow men a last fire.

**CLEVELAND FLATS SYMPHONY** by Jay Horowitz is a stereo still/video interpretation of excerpts from the "Cleveland Flats Symphony" by Cleveland composer (and 3-D enthusiast) Richard Rinehart. The streets, bridges and waterfront of the city just an hour east of the convention site become an artfully edited visual symphony on the screen.

**BROCKEN MOUNTAIN TRAIN RIDE** by W. Dotling takes the audience along on a nearly real-time, 15 minute picturesque ride.

appears to represent real water vapor structure and interactions in the atmosphere as this system takes aim at the Stereo World office in Portland just off the upper right of the image. (Conversion and animation by Jay McCreery)

**CLEAR BUILDINGS** by Boris Starosta presents a new way of looking at architecture. Buildings are rendered translucent by combining stereos taken at various stages of construction to reveal the foundations, frames and facades in a single view.

**A COLLECTION OF OUR FAVORITES** by John Bueche and Barb Gauche combines selections of favorite images by members of the Detroit Stereographic Society and the Ohio Stereo Photographic Society.

**CLEVELAND ROCKS** by Debbie Motley documents in stereo the guitar sculptures created for the Cleveland Rock and Roll Hall of Fame.

**THE CIVIL WAR - A 3D HISTORY** by Richard Loren Copley assembles restored stereoviews from the war accompanied by period music and a narrative based on the presenter's recent book *The Civil War, A History in 3-D* reviewed in our previous issue.

**SIMON'S 3D DELIGHTS: SOUTH AMERICA 2010** by Simon Bell zooms and pans through dramatic aerial hypers of snow covered peaks and explores glaciers, ice fields and jagged

ice spires as well as offering exciting views of Iguazu Falls from the air and an overlook at the edge.

**MASTERS OF WAR** by Tom Rywick effectively combines World War One views with the Bob Dylan song of the same title.

**REEL 3D SHOW** by David Starkman and Susan Pinsky ranges from artifacts of modern 3-D history to amazing close-ups of cats to rare stereo cameras.

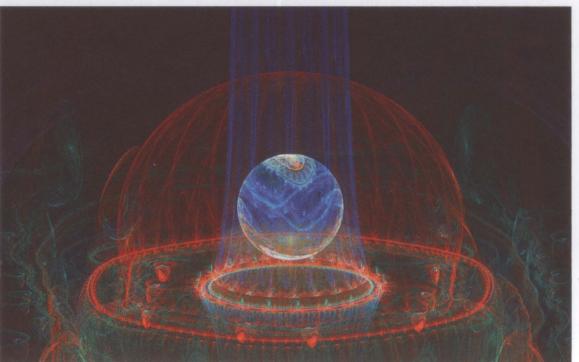
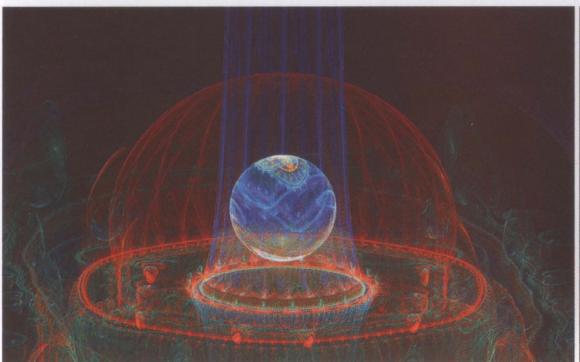
**FORGOTTEN HIGHWAY** by Max Pow Takes the audience hiking along an old road in New Zealand past dramatic canyons and lush forests, through tunnels and across old bridges. We should *all* document the hidden treasures along local "blue highways" as appealingly as this, while they last.

**50 FAVORITES** by Dennis Green assembles 50 of his stereos that have won ribbons in Detroit Stereographic Society competitions.

**SCULPTURES OF SAND** by Pascal Grainger translates classic western movie scenes into sand sculpture, from bandits to a general store interior, or a stage coach robbery, Native

Frame pair from "Morpheos" by John Hart (CO), a meditative "cosmic worlds" stereoscopic video showing slow changes of fractal flames. These were generated by finding interesting objects using an Iterated-Function-System program, and then writing

scripts to evolve the parameters between various "keyframes" in the desired order and style. It took an average of about one hour to render each frame of the 20,000-frame video, or about four months on a 16-core PC system.



A frame pair from the Paul Wing Award winning Stereo Theater show "The Homewrecker" by John Hart (CO). Home alone and bored, Lola pulls on a gift ribbon which dumps a box of tacks into the open elec-



tronics of the paintball gun at right. The shorted circuit sets it off in machine-gun mode and the wildly spinning gun somehow hits every ornament on the Christmas tree and around the house. The show was shot with twin Canon hf-s11 HD cameras, synced with a LANC Shepherd and also includes high-speed stills.

Americans with a peace pipe, etc., all to the theme from *The Good, the Bad and the Ugly*.

**NEW FUJI CAMERA INTRO** by David Starkman and Susan Pinsky reviews the basics of the Fujifilm W1, with several examples of stereos made with the camera seen in so many hands at the convention.

**QUEEN MARY II** by Peter Schnehagen explores the new passenger liner from inside and out, including dramatic stereos of the bow, the grand lobby, the glass lined stairways and a theater resembling a concert hall.

**PETER GOWLAND TRIBUTE** by Ray Moxom includes pictures of the late photographer's various stereo cameras and equipment and samples of his 3-D glamour work little known to the millions more familiar with his magazine covers. (See *SW* Vol. 35 No. 6, page 36.)

**FUJI 3D CAMERA INTRODUCTION** by Ray Moxom presents several of the noted stereographer's results with his W1, from lighthouses to impressive close-ups, surfing, a sea turtle and a

sequence of a cormorant taking flight.

**HAROLD LLOYD TRIBUTE** by Ray Moxom is a series of Lloyd's famous stereos of Hollywood personalities.

**MAIHAUGEN** by Gert-Jan Wolkers earned Third Place in the Stereo Theater awards with its exquisitely detailed winter scenes in which nearly every crystal of ice shines as if illuminated from within. The classic wooden alpine buildings in many scenes look as if they were *meant* to be permanently covered in snow.

**SOUTH GEORGIA - A VOYAGE TO PARADISE** by Gert Jan-Wolkers covers the island from the surrounding icebergs to the rugged shoreline and mountainous interior. Along with shots of penguin chicks being fed are memorable close-up portraits of Elephant Seals.

**ANTARCTICA NEO** by Gert Jan-Wolkers exquisitely documents a visit to the Antarctic region in November 2007 to the music of Vangelis, with seabirds, abandoned buildings,

tourists in inflatable boats and penguins nesting in rocks.

**STEREOSCOKLUBBEN DENMARK** by Peter Randlov traces stereoscopic imaging of Denmark from 1908 to the present.

**PLASTICITY** by Ryan Suits fuses bright color outline animation of trees, animals and people with a live action, stop motion look.

**A RIDE THRU TIME** by Loren Shields provides fascinating samples of bicycle stereos starting in the 1860s and tracing the developments in both cycling technology and fashion through the years. Watch for an article incorporating bicycle views from the presenter's huge collection.

**CALIFORNIA DREAMS** by Kurt Bauer and Hermine Raab tours the state from a European point of view and includes classic tourist attractions from San Francisco to Los Angeles, Hurst Castle, Death Valley, Yosemite, Mono Lake etc.

**CRAZY FRAMES** by Kurt Bauer and Hermine Raab positions people, animals, food, Frisbees etc. passing through picture frames.

**KEUKENHOF IN HOLLAND** by Kurt Bauer features flowers in imaginative surroundings and close-ups.

**CAPE KIDNAPPERS-HUKA FALLS** by Max Pow reveals the powerful flow and attraction of this series of falls on the Waikato River draining New Zealand's Lake Taupo.

**LISBON AND THE END OF THE WORLD** by Gisela Will introduces sections of

A high-speed still from "The Homewrecker" by John Hart (CO) in which a runaway paintball gun seems to hit every tacky ornament in sight. The paintballs move at about 400 feet per second across a one foot field of view. To freeze the action, single images were made using twin 700 nanosecond flash units. These used 10,000 volts and flashed at ~1500 amps providing just enough light to stop down for adequate depth of field at ISO 100. The firings were timed by a dual gate photosensor on the barrel. This computed actual projectile velocity and triggered the flashes at a desired position down range.





This close-up high-speed still from "The Homewrecker" by John Hart (CO) shows a paintball as it passes through an ornament, captured by Cannon Twin still cameras, 0.4 second, f8 ISO 100, in a dark room. The Canon shutters open just before firing. The paintball moves at 400 feet per second, detected by a photogate that triggers two 700 nanosecond flashes just after the projectile hits the ornament.

the city through aerial hypers, then closes in on details of streets, buildings and doorways from a walking perspective, finishing at a fairy-tale like fortress at the sea.

**STRANGE ATTRACTORS (CHAOSCOPE)** by Pierre Meindre applies chaos theory to computer generated stereo imaging that dissolves fractal patterns into what the presenter describes as "smoke and plasma." The complex, moving shapes are at once organic and mathematical, lacy and evocative, with some tagged with names like "Fighting Frogs," Radioactive Mutant Jellyfish" and Alien Spaceships."

**THE KING AND THE QUEEN** by Antonello Sata tells the story of progressive King Albert I of Belgium and his love of climbing—especially one particular peak to which he returned every year.

**ISU 2011 WELCOME** by Gert Jan-Wolkers features stereos of Egmond aan Zee in the Netherlands, where the 18th ISU World Congress will take place August 17th-23rd, 2011.

**EUROPE AND ITS PEOPLE** by Wolfgang Sell presents a unique collection of early 1930s Stereoscopic Society images of Europe by Mr. Groves, restored from some old nitrate negatives through the efforts of the pre-

senter and the NSA. Watch for an article based on these views of city streets, monuments and ordinary people, taken by a clearly skilled photographer.

**NASA'S PLUM BROOK STATION** by Jay Horowitz takes us inside this NASA research facility just west of the convention site near Sandusky, where huge vacuum chambers allow testing of large spacecraft and satellite components in the pressure and temperature conditions of outer space. Now a National Historical Site, it's the world's only facility that simulates the actual flight conditions of space on full-size rocket vehicles, such as completing the testing of the fuel tank for the X-33 experimental space plane and operating the hypersonic wind tunnel to develop high-speed propulsion systems that fly at more than seven times the speed of sound. See [www.nasa.gov/centers/glenn/about/testfacilities/plumbrook.html](http://www.nasa.gov/centers/glenn/about/testfacilities/plumbrook.html).

**ISLANDS OF OKINAWA** by Hiroyuki Nakamura explores some of the smaller islands near Okinawa where aspects of older, isolated ways of living and building remain to be found.

**STEREOVIEWS OF SANDUSKY AND THE ISLANDS** by John Waldsmith shows how places visited in some of the convention tours looked in the 19th century, including Sandusky and

South Bass Island in Lake Erie.

**INVITATION TO NSA 2011 IN COLORADO** by John Hart (CO), Ken Burges and Tanya Alsip makes a nearly irresistible visual case for attending the 2011 convention for a "Rocky Mountain 3-D high" in Loveland, July 12-18.

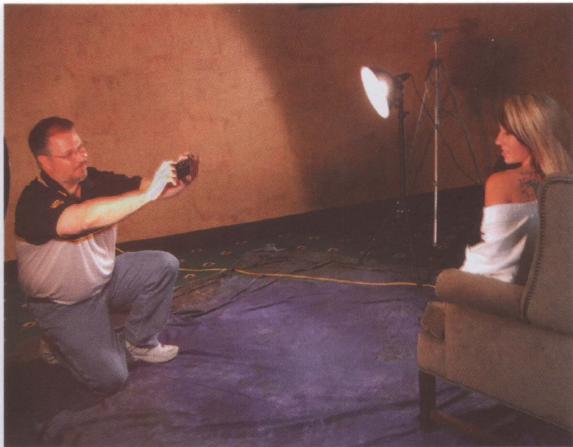
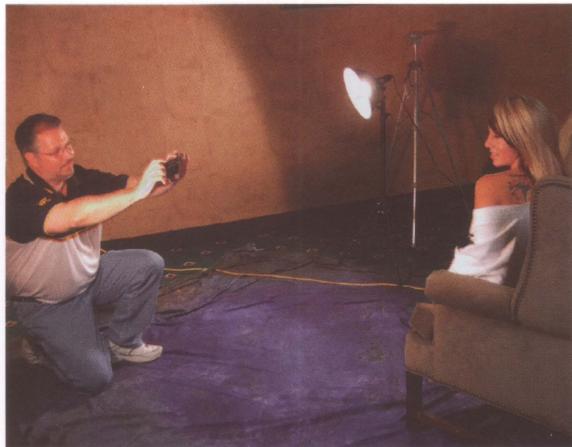
**A COSMIC JOURNEY** by John Hart (CO) is an enhanced, animated version of his conversions of Hubble images (seen in the 2008 Stereo Theater). Especially impressive is a swirling, swelling, animation of Jupiter in which the clouds resemble a deep organic brew. The 3-D animations of objects like galaxies, the Crab and Spirograph nebulae etc. appear here in more articulated depth than the conversions seen in the IMAX film *Hubble 3D*, although the live action repair mission 3-D footage makes the film well worth seeing.

**MORPHEOS** by John Hart (CO) is another of his shows that leaves a roomful of jaws dropped wide open for minutes at a time. The slow animated changes the "fractal flames" display in morphing into and through each other seem even more detailed in both line and movement than last year's "A Fractal Odessey" (with Jerry Oldaker). While many of the presenter's earlier CGI efforts give the impression of looking into a



Collectors check out stereoviews ahead of Friday evening's Spotlight Auction in the Hiawatha Room. Prices realized at the annual event came to a total of \$10,048.00.

Convention co-chair John Bueche and model Katelyn Killinger at the Glamour Photo Shoot on Friday. Lights, backdrops and props were provided during 20 minute time slots for various stereo poses.



microscopic universe, "Morpheos" looks more like time-lapse photography of objects a few light years wide, captured by a species able to spend centuries on a project for some galactic 3-D club.

**THE HOMEWRECKER** by John Hart (CO) won the Paul Wing Award for best Stereo Theater Show, this time not for the beauty of the images but for the sheer mischievous energy and fun involved. When a curious dog pulls on a ribbon, a box of tacks falls into the open electronics of a Christmas gift paintball gun, shorting it into machine-gun mode to fire paint balls through every ornament in the house. Extreme high speed close-ups capture the resulting explosions of various glass ornaments in astounding 3-D.

## Movie Nights

No Dive-In movies at the pool this year, but the smell of popcorn (everybody got a free bag!) and the 1954 3-D movie on the screen created something of a time machine effect on Wednesday evening. The movie was *Taza, Son of Cochise* starring Rock Hudson and Barbara Rush, directed by Douglas Sirk. The

1954 Universal release was shown at the 2006 World 3D Film Expo II in Hollywood, and a re-mastered Sensio format DVD provided good projected imagery on the first of two movie nights. Thursday evening, the Stereo Club of Southern California 3D DVD was projected. This compilation of SCSC Movie Division history includes many now classic amateur short productions from the days of super 8 and 16mm film, early analog 3-D video, and the advent of digital video and computer generated imaging. Besides classics like the SCSC's 3-D Olympics, Bill Shepard's *Nature Trail* and Ron Labbe's *A Better Mousetrap*, the DVD includes several pioneers of amateur 3-D film displaying equipment like the Bolex and Elgeet 16mm stereo systems, direct anaglyph techniques, the Elmo and Powell over/under super 8mm systems, and early 3-D video rigs. The field-sequential standard definition DVD *A 3-D Movie and Video 20 Year Retrospective* is available from the SCSC at <http://la3dclub.com/scsc-dvd> or from

Steve Berezin at [www.berezin.com/3d/scsc\\_dvd.htm](http://www.berezin.com/3d/scsc_dvd.htm) where both sites provide a complete list of the contents.

## Adult Theater Marketplace

This year's late Friday night adult Stereo Theater included the new element of a marketplace at the rear of the auditorium for items like nude slides and views, 3-D adult magazines, erotic custom reels and similar "not for prime time" items. This specialized mini-Trade Fair proved to be a success with those who attended the event. Featured shows of the evening were *Betty Page Tribute* by David Starkman, *Mademoiselle* by Steve Hughes, *Nova Erotica* by Boris Starosta, and *Plain Brown Wrapper* by Steve Hughes (see SW Vol. 34 No. 3 page 18).

## Art Gallery

This year's NSA Art Gallery enjoyed the largest single-room space it has been located in since its inception in Boise in 2007 (see SW Vol. 33 No. 3). The Conference Center's second floor Birds of Prey

Dazzling anaglyphic prints by David Kesner on both sides of this partition drew the attention of everyone who entered the spacious 3-D Art Gallery. With their impressive tonal range and the enhanced lighting, the virtually ghost-free images resembled huge stereo transparencies as much as prints.





.....  
Gambling exposed at the NSA! The Texas Hold'em Tournament, with stereo images in various formats as the stakes, was held Thursday evening in the rustic Settler's Cabin room. Participants filled two tables at this first tournament, won by Peter Sinclair (center).  
.....

room provided ample space for the many types of 3-D art plus an exhibit of local historical stereoviews as well as Friday evening's Artists Reception. The Gallery quickly became an informal meeting place where members chatted with friends, compared cameras or passed around images in various formats. Its location just "around the waterfall" from the main workshop room no doubt encouraged this, as did the benches scattered around the room.

Following a now four-year tradition, the Artist's Choice Award was voted on by the Art Exhibit artists themselves. It went to Theo Prins for his stereoscopic digital paintings. (SW Vol. 36 No. 1 page 33.) Viewing of the many large print pairs on exhibit was made enjoyable by the presence of David Lee's large mirror stereoscopes on a table in front of his much admired work. Setting anything down on a flat surface was nearly impossible, as nearly all were occupied by phantograms of one size or another.

er. The largest of these were of course on the floor, and the biggest of all was an animated Lunar Lander, digitally projected from above, gliding over the moving surface of the Moon in search of a landing zone between craters. But what had people lined up wearing anaglyphic glasses in front of this loop of less than dramatic NASA imagery was the pile of beanbags—to be tossed in the hope of hitting a safe landing spot on this most interactive phantogram ever.

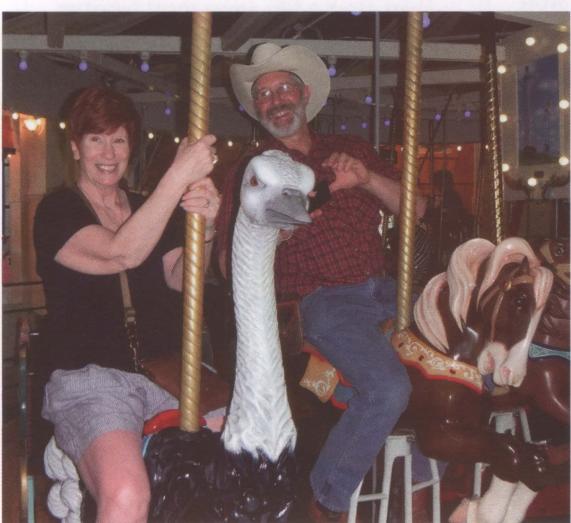
### Excursions

Not just one or two, but *four* excursions were offered during NSA 2010 on Tuesday, Wednesday, Sunday and Monday. Convention organizers had decided early on to give attendees ample opportunities to explore the wider area and avoid any sense of being isolated at a facility far from any large urban center. In addition, guided photo shoots through Sheldon Marsh Wildlife Preserve, bordering the grounds of convention site Sawmill Creek Resort, provided

ideal opportunities Friday morning and evening to get stereos for the Onsite Image Competition.

The first excursion, on Tuesday evening for those who arrived on the first day of the convention, took 47 people into Sandusky for a buffet dinner and a visit to the Museum of Carousel Art and History, housed in the old Post Office. Rides on the restored Allen Herschell carousel and other examples of the master carousel carver's creations provided ample opportunities for stereos of the artifacts and those enjoying them, [www.merrygoroundmuseum.org](http://www.merrygoroundmuseum.org).

The historic Mon Ami Winery on nearby Catawba Island drew 42 attendees to excursion number two on Wednesday evening for a tasting of local wines and dinner. The event provided a very mellow prelude to the busiest days of the convention and after dinner there was time to explore the Mon Ami cellar and grounds lined with quite stereogenic old wine barrels, [www.monamiciwinery.com](http://www.monamiciwinery.com).



.....  
Susan and Rich Dubnow enjoy riding the restored Herschell carousel Tuesday evening at the Carousel Museum in Sandusky during the first of four convention excursions. Those with cameras like the W1 Rich is holding soon discovered that shooting stereos required "no hands" riding. (Stereo by George Themelis)  
.....

On the bow of the *Goodtime* for the Sunday evening cruise, NSA members point their stereo cameras at the Cedar Point Amusement Park rides just as storm clouds start to gather over Lake Erie.



Sunday evening's three hour cruise on Lake Erie was excursion number three. About an hour into the voyage, the "three hour cruise" phrase from the printed description would inspire an abundance of *Gilligan's Island* humor when a dramatic thunderstorm overtook the tour boat *Goodtime* and its 81 NSA passengers. It all started calmly enough in warm sun under clear skies as the vessel left the dock in Sandusky and headed toward the huge Cedar Point amusement park just to the east.

By the time we had neared the park and its array of rides looking like wild, multistory sculptures, storm clouds had appeared and covered much of the sky above the Ohio mainland. By the time we had passed the point, lightning bolts could be seen apparently striking the tops of the taller rides and the entire sky was an angry looking grey-green. By now the captain was announcing the progress of the storm over the PA system, estimating when the squall would catch up with the *Goodtime* and pointing out where to watch

for lightning strikes over on nearby Johnson's Island.

Those who didn't want to get themselves (or their cameras) wet were advised to retire to the enclosed lower deck and watch through the windows, but only about half of those on the upper deck did so. The storm closed around the boat like a muffled gray cloud at first, with moderate rain and wind and choppy conditions on the lake that would grow into whitecaps on every wave. Very close thunder could soon be heard even over the roar of the engines near the stern on the lower deck, and wind driven rain soaked everything and everyone on the upper deck where cameras spent most of the next few minutes under shirts or jackets while their owners just hung on and enjoyed a ride better than anything Cedar Point could have offered.

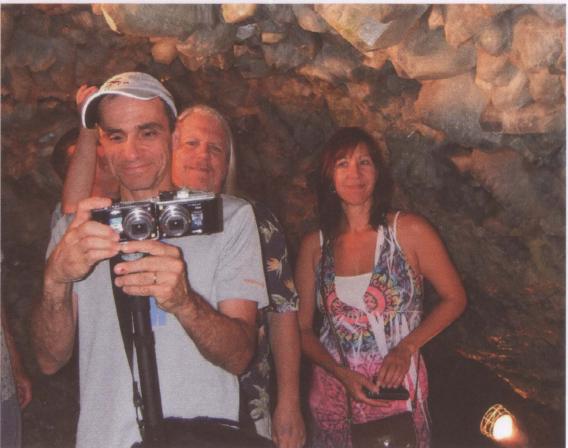
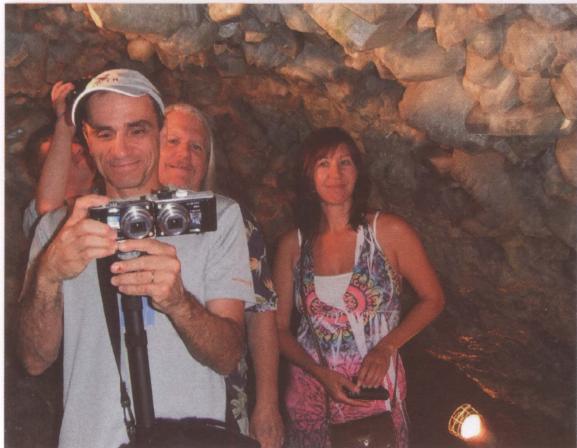
The storm blew over as quickly as it appeared, replaced by sun and blue sky for rest of trip past lake ferries, an anchored coal boat and the historic Marblehead Light-

house. Sunset lighting brought cameras back into action as we passed Cedar Point again, with darkness overtaking us as we passed a coal loading dock where cars from the area's ominously long coal trains are dumped like toys into coal boats that resemble classic Great Lakes ore boats. We were informed that the coal is headed not to power plants but to Canadian steel mills across the lake. The lights of an old brick warehouse on a pier, remodeled into luxury condos (mostly vacant) greeted us as we glided to the dock back in Sandusky.

The traditional full day Monday tour (excursion number four) left for South Bass Island on a ferry with 54 eager stereographers divided between two small busses. Lake Erie again treated us to an exciting voyage, with clear skies but waves high enough to send spray high over the square bow and the raised ramp, flooding the beds of trucks, drenching David Burder who had remained on the open car deck, and leaving lake droplets on the lenses of cameras recording the

Just before the full force of the storm hit, it was possible to shoot water level stereos of the enveloping weather from this half open gangway on the lower deck of the *Goodtime*. Within minutes, driving rain plus spray from high waves had drenched the deck and adjacent table before a crew member closed the top section.





George Themelis checks his twin rig inside the Crystal Cave, 40 feet beneath Heineman's Winery on South Bass Island. Also enjoying this unique "low point" of the Monday full day tour right behind him are Ken Burgess and Tanya Alsip, co-chairs of the 2011 NSA convention in Loveland, CO July 12-18.

scene from the rail on the upper deck.

After docking and a brief tour of the island, the busses dropped us off at the Perry's Victory and International Peace Memorial column and visitors center, [www.nps.gov/pevi](http://www.nps.gov/pevi) next to downtown Put-in-Bay, the island's only town. Soon having absorbed more than most of us ever expected to know about the 1813 Battle of Lake Erie, we were left on our own to stroll into the center of the old tourist town to find lunch and photo ops among its many restaurants, pubs, boutiques and historic sites.

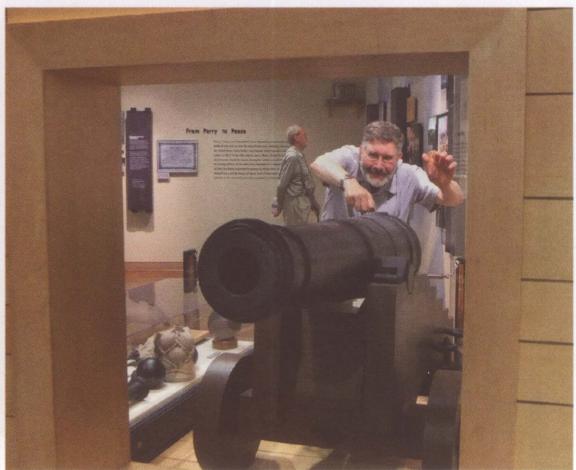
As if thoughtfully arranged by the tour organizers, clouds rolled in at that point to offer periods of relief from the sun and heat, allowing more extended explorations of the area. The schedule provided ample time to stereograph things like the old Round House Bar, the large marina, a winery, and various other establishments that had been drawing tourists for up to 135 years. Crossing the main business street (Delaware Avenue) to the shady

park between it and the marina required dodging the countless golf carts rented to tourists, but it was worth the risk. Near the center of the park is a fountain strangely reminiscent of the one in the A.C. Platt view from John Waldsmith's exhibit and show. It's larger and taller, and no longer in the middle of the main street, but constructed of the same rough local stone. The visitor's center was unable to provide names or details of either fountain, but local history is otherwise prominent almost everywhere. The carousel on Delaware Avenue is decorated with artwork depicting events and people from the Battle of Lake Erie, the days of steamboats bringing hoards of tourists, and a famous Ford Trimotor passenger plane that served the island from northern Ohio for many years.

Another island attraction was The Butterfly House, where the now increasing heat and humidity of the day was amplified by a greenhouse structure providing a tropical environment for a collection of over 500 species from

around the world. These seemed to enjoy springing into flight as soon as they sensed digital cameras focusing on them, sometimes then lighting on the arms, heads or even cameras of frustrated stereographers. But by the sheer number of exposures some great close-up images were eventually captured, allowing those who could display at least one good image of "that electric blue one" to retreat through the butterfly-lock into the cool of a gift shop larger than the butterfly room. The small antique car museum nearby offered some interesting diversions and shade for those willing to walk up the hill.

A tour of the island's Heineman Winery included a token for a free drink and admission to the Crystal Cave. Unlike the island's other famous cavern, the aircraft hanger size Perry's Cave, this one is located near where one would expect to find the basement of the winery gift shop and is about the size of a small kitchen or a large walk-in closet—that is if either room had been bent into a crude kidney



Defending the Visitor's Center museum at the Perry's Victory and International Peace Memorial on South Bass island, this ship's gun from the 1813 Battle of Lake Erie drew the attention of Rich Dubnow who couldn't resist "firing" it. He owns a working cannon (of smaller diameter) at home in Oregon where Cascade Stereoscopic Club members vie to get the best stereos of it belching fire and smoke.

The 1873 Round House Bar in Put-in-Bay on South Bass Island attracted much stereographic attention, [www.theroundhousebar.com](http://www.theroundhousebar.com). Next door is the Park Hotel, a still functioning frame structure of the same age. Both are on the main business street, Delaware Avenue, which is lined with an entertaining blend of the historic and the tacky.



shape with a perilously low ceiling. The attraction is reached by steep stairs that seem aimed at an absurdly deep but otherwise ordinary, unpaved cellar, but a couple of feet from the bottom of the stairs you enter a cool if dampish wonder as you step into the world's largest geode. To see most geodes from the inside you'd need to be about one inch tall, but this one, lined with foot-long crystals of celestite (strontium sulfate), held about eight wide-eyed stereographers at a time, aiming their cameras in every direction and wishing they could hang around longer for less obstructed shots as well as the natural air conditioning. Since "every cave needs a bat" according to the guide (hired to answer questions, there not being much chance of anybody getting lost), the winery has obliged by sticking a small plastic one on the ceiling near the exit.

After a calm voyage back to the mainland, the final stop of the excursion was Marble Head Lighthouse, one of the oldest operational lighthouses on the Great

Lakes. Some of the NSA gang opted to climb to the top for a better view of the lake but others, on seeing the long line, went directly to shooting stereos of the lighthouse from every angle with foregrounds ranging from shoreline rocks to trees, buildings and tourists in every possible combination. A few even joined the stereographic pursuit of a skunk (at some distance) who dashed safely into the rocks near the parking lot. The stop provided an ideal finale to a successful convention before returning to Sawmill Creek to pack for home.

### Convention Reel

The 2010 reel inserted in each registration packet was again donated by Rich Dubnow of Image3D, a leading producer of custom reels for View-Master viewers, [www.image3d.com](http://www.image3d.com). The images illustrating local attractions were especially good on this year's reel, including stereos of the Carousel Museum, the Crystal Cave and Marblehead Lighthouse.

## Thanks To the 2010 Organizing Committee

Convention Co-Chairs	John Bueche & Barb Gauche
Registration & Publicity	Paul Gauche
Treasurer	Dennis Green
Stereo Theater	Rich Dubnow & Jay Horowitz
Trade Fair & Historical Card Exhibit	John Waldsmith
Workshops	George Themelis & Ron Fross
Art Gallery	J. Claire Dean
Excursions	John Bueche & Barb Gauche
Auction	Bob Duncan
Facilities	Mary Ann Sell
Texas Hold'em Tournament	Wolfgang Sell
Website Design	Terry Wilson
Adult Marketplace, Glamour Photo Shoot	Aaron & Angie Warner
Banquets	Lindel Salow
Printed Program & Convention Logo	Andrea Shetley
NSA Card Competition	David Goings
On-Site Competition	Bill Walters

## Special Thanks To

Karen Bueche for schedule creation and updates & program cover.  
Bill Moll for equipment and back issue transport.

The 352 foot high Perry's Victory and International Peace Memorial column is visible from nearly anywhere in Put-in-Bay, here being stereographed from The Boardwalk, a two-story pier packed with restaurants, bars and shops. A busy marina is spread out on both sides of the pier.





A Fuji W1 fisheye view of the NSA tour group at the historic Marble Head Lighthouse on Lake Erie, made possible with an attachment fashioned by 3-D wizard David Burder of London (his shadow at lower left). A pair of fish-eye lenses mounted on an angle bracket holding a W1 in place with velcro worked impressively well for this shot and provided a great show-and-tell item on the return bus trip. (Stereo by David Burder)

Jeff & Deb Herzog for the Wilderness Photo Shoots.

Rich Dubnow of Image3D for the custom reels.

Ron Gold & Carol Super for Huron/Sandusky advertising.

Steve Hughes for design of the convention 3-D glasses.

John Jerit of American Paper Optics for all 3-D glasses.

Dr. Brian May & Elena Vidal for the Keynote presentation.

Terry Wilson for the "Who's Coming" online program.

Jim Calverley of Fujifilm USA for the donation of Fuji raffle prizes.

Aaron Warner & Ray Zone for Gone MADDD cartoons in Program.

Sara Bricusse and the staff of the London Stereoscopic Company.

Amanda Smith and the Lake Erie Shores & Islands Visitors Center.

Greg Hill and the staff of The Lodge at Sawmill Creek Resort for all their help and for stepping in with a van and driver when previous airport transportation arrangements fell through.

## Next Year

If you get high on 3-D, imagine a convention a *mile* high at the gateway to Rocky Mountain

NSA 2010 Co-Chairs Barb Gauche and John Bueche flank NSA President Lawrence Kaufman with the special plaques they received at the awards Banquet for their tireless work organizing a memorably successful convention. (Photo by Cassie Kaufman)



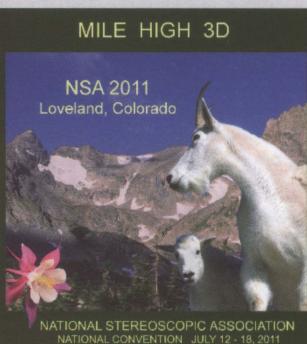
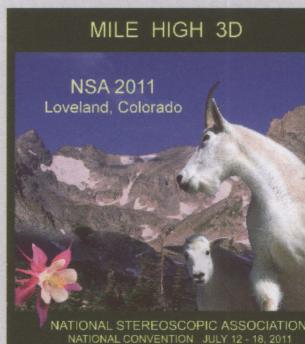
National Park. Plan now to attend the 2011 NSA convention in Loveland, CO July 12-18. Immerse yourself in spectacular 3-D over seven action-packed days! This is the place to find cutting-edge stereo theater, informative workshops, a stereoscopic art exhibition, image competitions, room hopping, a 3-D auction, a large trade fair and a technical exhibit of new equipment and displays. Enjoy excursions to unique attractions near Loveland, and explore the Colorado Rockies during a time of perfect weather at the peak of the beautiful mountain-wildflower season. The convention will be held at the Loveland, CO Embassy Suites Hotel and Conference Center. This new facility has

comfortable 2-room suites in a building directly attached to the conference center. The convention rates include a daily full-breakfast buffet featuring cooked-to-order omelets. See <http://stereoworld.org/2011>.

## And the Next

The 2012 NSA convention returns to the West Coast in Costa Mesa, CA July 25-30 at the Hilton Orange County hotel. 

# Take a 3-D Vacation to the Rocky Mountains!



Logo by John Hart

Events: An extended Stereo Theatre with spectacular new shows and an evening revisiting classic bests from years past, Trade fair, 3D Art Gallery, Workshops, 3D Auction, 3D-Technology Exhibits and other surprises!

Excursions: Rocky Mountain National Park, the Internationally acclaimed Benson Sculpture Park and a working Bronze Foundry, Brewery tours, Mountain Wildflowers and more!

[www.stereoworld.org/2011](http://www.stereoworld.org/2011)

# A Day to Remember and a Day to Forget *(Continued from page 31)*

Thorncroft kept peering through the doorway into the Grand Reception to see how it was getting on and he seemed to have an extensive knowledge about malachite. It looked rather odd sitting there surrounded by fire debris and there was a massive, mutilated, chandelier hovering overhead, having been attached to one of the few surviving ceiling timbers. So precarious was the chandelier that no attempt was made to rescue the vase until the light fitting was secured.

After one of the works meetings John pushed his head into the Grand Reception Room (Fig. 16.) as usual and then walked straight in. I followed to find him literally on all fours collecting shards of Malachite in a rather distressed state. It had appeared that workman had shoveled away the fire debris from around the vase in order to construct a temporary box to protect the device while the chandelier was removed. John rushed off to alert the palace authorities and as far as I know all the hundreds of sherds were recovered and the vase returned to its former glory and position.

That was not quite the end of the story, however, for a couple of days after the excavation of the vase a colored picture of a grinning Irish workmen sitting on the edge of the vase, with his trousers and underpants around his ankles, appeared in a newspaper under the caption "Paddy Dumps in Queen's Vase". I mischievously raised the matter of the vase and its apparent misuse at the next works meeting, but there was no enthusiasm for discussion and I was simply told that the police had been informed and the contract with the company who provided the laborers was suspended. I heard later that the workman in the photograph has scarpered back to his native Ireland with the ill-gotten gains.

Very early on the decision was taken to restore many of the state rooms to the 1820s form that Wyatville created for George IV and which had remained largely intact until the day of the fire. Consequently I spent many a

happy day in the Public Record Office and elsewhere organizing the reproduction of original drawings to assist the work of the restorers. I also waded through the Office of Works records copying written estimates and bills associated with the works.

From one funeral act, metaphorically speaking, I moved on to another in the form Tower of London. Not long after my arrival the Royal Armouries management took the disastrous decision to relocate and in 1995 most of the staff and most of the collection moved to obscurity in a glass and concrete mausoleum in Leeds, Yorkshire. In the wake of this move the new commercial manager of the Tower, Historic Royal Palaces (them again), wasted no time in a ruthless campaign of attrition that saw what remained of the Armouries reduced to a skeleton with no influence and no remit. Apart from their obvious disliked of the historic occupants of the Tower they needed additional space to accommodate shops and food outlets together with all the staff and facilities that these activities generate. At the time of my flight early in 2009 the once great arsenal of the Tower was reduced to a small library and a handful of people operating out of three rooms in

the Middle Tower. The once renowned Armouries Education Center set up with such hopes and enthusiasm in 1975 (with a little help from me), and the template for other centers established throughout the country, no longer exists.

Meanwhile the new interpretation of the fortress is worrying, with a resurgence of the nineteenth-century hoax that concentrates on the myth of prisoners, torture and punishment and the ravens (only introduced in the 1890s). With dreadful, noisy, cross-dressing actors roaming the confines of the Tower in period garb rehearsing endless historical tittle-tattle the four hundred years when you could read the history of the nation through the fantastic armouries displays are no more. It all seems a far cry from the days when I roamed the place digging holes with the nickname "Geoff the Dig" and the fortress was managed by intelligent civil servants with a sense of public service and responsibility and the moat was not given over to corporate junkets, ice rinks and pop concerts. One can only lament recent developments at the Tower for all that was fascinating and inspirational now seems far away, never to return. 

## The Society *(Continued from page 19)*

medium," says 818, "I've still got hundreds of views to mount, and several Keystone boxed sets to sit down and view. If I can find time!"

Fellow SSA members wish Quentin well on his recovery from his health problems and many more years of stereo ahead, though he is missed from the folios.

### How to Contact the SSA General Secretary

Ray Zone is the General Secretary of the Stereoscopic Society and in that position is responsible for production of this column in *Stereo World* magazine and, according to the Membership Rules of the Society, is also "responsible for trying to keep the Society func-

tioning effectively and harmoniously." Folio secretaries and any member of the NSA interested in the SSA is encouraged to contact Ray via email at: [r3dzone@earthlink.net](mailto:r3dzone@earthlink.net).

### How to Join the SSA

To join the SSA one must first, of course, be a member of the NSA. For placement in a stereocard, transparency or digital folio of their choice the new SSA member must send \$10 to Treasurer Les Gehman at the following address: Les Gehman, 3736 Rochdale Dr., Fort Collins, CO 80525, (970) 282-9899. Les can be reached via email at: [les@gehman.org](mailto:les@gehman.org). 

by Richard C. Ryder

**I**t was hot,... incredibly hot and dusty out on the open veldt. The tiny patrol had decided to check out a small krall (hardly more than a few huts really), for signs of recent enemy activity before heading back. The krall was surrounded by grain fields and adjacent to a donga, a small brushy ravine, a perfect spot for an ambush. But, although they had found fresh evidence of occupation, they had dismounted, to give the horses a breather before the return trip. Neither of the two men in charge had thought to post sentries.

They were preparing to remount when, with a scattering of rifle fire, the Zulus burst from the brush, perhaps two dozen of them, certainly too many to fight at such close quarters. Two men were cut off and went down almost immediately. Instinctively, the remaining six troopers vaulted into the saddle and galloped pell-mell onto the plain.

All but one of them made it. Though a superb horseman, his foot had slipped from the stirrup as he was mounting and he had slid from the gray horse. He tried to hold on to the saddle and swing himself back up but, after being

# Louis Napoleon

## France's Ill-fated Prince Imperial

dragged some distance, fell and was trampled, badly injuring his right arm. Rising and drawing his pistol, he turned to face his pursuers.

By the time Lieutenant Carey had regrouped the panicky patrol and realized they were three short, it was too late. The young man was dead. The riderless gray, "Percy," had joined them, mute testimony to what had happened. It was the first day of June, 1879, and what had been an insignificant patrol had just turned into an international incident of the first magnitude.

He had been born at the very pinnacle of European royalty, at the Tuileries Palace in Paris in March of 1856, a mere twenty-three years before. Napoleon Eugene Louis Jean Joseph (popularly known simply as Louis Napoleon), Prince Imperial of France, was the son of Emperor Napoleon III and Empress Eugénie, and the grandnephew of the great Bonaparte himself. No fewer than 100 cannon rounds had announced his arrival as heir to

the throne. Yet the birth had been an extremely difficult one for the Empress, and Louis would remain an only child.

His father had come to power in 1848, amid the revolutions that swept across Europe in that year, the Bonaparte name and mythos helping him to victory in the multi-candidate presidential elections in France. Three years later, he had been proclaimed Emperor as Napoleon III and two years after that, despite his rather randy reputation, had married Eugénie de Montijo, a Spanish beauty of noble blood.

Over the next decade, the royal pair had done much to reestablish Paris as the glittering cultural capital of Europe, a center of art, music, fashion, and snobbery. The Emperor meanwhile, in imitation of his uncle, had set out to restore France's reputation as a great military power as well. This he did by participation alongside England in the Crimean War and through adventurism by proxy in Mexico, supporting puppet emperor Maximilien while the U.S. was distract-

*"The Emporer Napoleon and Prince Imperial." The young Prince with his father, the former Emperor Napoleon III of France, in exile in England following ouster by the Germans in the Franco-Prussian War. London Stereoscopic Co., circa 1871.*





*A more mature Louis, in the uniform of the Royal Military Academy, Woolwich, approximating his appearance at the time of the Anglo-Zulu War; cdv by William Cobb, circa 1875.*

ed by the American Civil War. Neither effort had gone particularly well. Nevertheless, imitation is the sincerest form of flattery and rising young officers worldwide were soon sporting the fashionable mustache and goatee Napoleonic look.

This was the glittering, illusionary world in which Louis Napoleon grew up. Louis was weaned on tales of French military glory and as early as the age of three, suitably uniformed, had ridden with his father to public acclaim in military parades. Along with the best of private tutors, fancy dress balls and regal ceremonials, visits to various palaces and fashionable retreats in the French countryside, Italian lake country, England, and elsewhere, there was the constant measured tread of cavalry horses on the pavement, the blaring strains of the Marseillaise, and the glare of bright sunlight reflecting off polished helmets and other accouterments.

For nineteen years, the fairy-tale world of the Second French Empire had endured before it all came crashing to the ground in 1870. At the age of only 14, the Prince had been made an honorary officer so that he could accompany his father to the front in an ill-conceived war with the rising German state of Prussia. Instead of

Napoleonic glory, the war had ended in disaster. Bismarck's Prussians won a crushing victory, with the Emperor being captured at Sedan. In the chaos that followed, the people rose up violently in what became known as the Paris Commune and Napoleon was deposed.

Eugénie and her son fled to England and settled at an estate near Chislehurst in Kent, where, upon his release from captivity, the former Emperor joined them. In exile, the once royal family had garnered much sympathy and soon became close friends of Queen Victoria. With her support, Louis was sent to the Royal Military Academy at Woolwich. Upon the elder Napoleon's death in 1873, the Bonapartist mantle clearly fell to Louis, despite the machinations of his scheming uncle, whose nickname of Plon-Plon suggests how seriously *his* claims were taken.

For some time there had been rumors connecting the Prince Imperial with Princess Beatrice, Queen Victoria's youngest daughter, and there were arguments in favor of the potential match, although the Queen evidently desired that Beatrice remain in England as a companion in her old age. But such matters would now have to wait.

Upon graduation in the top 20% from the Royal Military Academy in 1875, Louis was permitted to wear the uniform of an officer in the Royal Artillery although as a foreigner he could not officially hold such a commission. Yet Louis hoped to see action. Although a restoration of the monarchy in France seemed unlikely, the Bonapartist minority now pinned their hopes on Louis. For his part, the Prince wanted to show his appreciation to his British friends and besides, a little military glory could improve his chances.

The appalling disaster at Isandhlwana in Zululand in January of 1879 provided the opportunity. Here, Lord Chelmsford had left half his force in camp, riding out with the rest to investigate reports of a large Zulu force some distance away. In Chelmsford's absence, the massed Zulu impis had overrun the unfortified camp, their overwhelming numbers and

short stabbing spears ("assegai") proving superior even to British rifles and artillery. Most of the force in camp had been slaughtered and Chelmsford was forced to beat a hasty retreat.

Louis now appealed to accompany the wave of reinforcements being sent out from England. Initially turned down, the request was reconsidered upon the intercession of Eugénie and Queen Victoria herself, and Louis was reluctantly given permission to go.

For Chelmsford and the British command, Louis, fearless and impulsive, was a potential problem. Given everything that had already taken place, *nothing* must be allowed to happen to the Prince. Lieutenant Jaheel Carey had been given the task of protecting the Prince, of curbing his often incautious enthusiasm. Yet the orders had been most imprecise and Carey, who had been trained all his life to defer to royalty, had blown it.

The body was recovered the next day. The Prince had been assegaied repeatedly. Yet all of the stab-wounds had been in the front, indicating that Louis had died fighting, courageously, with his face to the enemy. Nearby lay his little terrier, killed with him.

Amid a massive show of grief and no little embarrassment, the body was hastily embalmed and shipped home to England. Yet that too was botched and the body arrived badly decomposed. Eugénie would be denied one last look at her son. After a magnificent funeral, Louis was laid to rest in a chapel next to his father near Camden Place, Chislehurst, in Kent. His mother, the former Empress Eugénie, would linger on, a relic of the past, until 1920.

One high-ranking observer who understood the significance of what had happened was Prime Minister Benjamin Disraeli, who allegedly called the Zulus a "remarkable people" who "defeat our generals, convert our bishops [a reference to Bishop Colenso of Natal, who had opposed a military solution to the 'Zulu problem'], and have put an end to a great European dynasty." For good or ill, France would remain a republic. 

## Quentin Burke, SSA Member 818, Retires from the Folios

As his number attests, Quentin Burke has been a long-time member of the SSA folios, coming aboard in 1985 with a well-remembered close-up stereo view of an iceberg lettuce. He says he treasures a "shoebox or two" filled with stereo views in their folio envelopes. Memories of many stereographers who have passed on...Bob Kruse...Paul Fisher...Mary Carpenter...Laurence Wolfe...Ray Bohman...Paul Wing...live on in their commentaries on the envelopes and memories of meeting and greeting them at the annual NSA conventions.

In addition to the print folios, Quentin was a member of Ray Smullyan's early medium format transparency folio and Judy Profitt's Mystery Folios. His views were consistent vote-getters in the folios, evoking the frequent admonition: "You ought to enter this in the annual contest."

"Don't need to," he would say. "I entered once (1986) and got Best of Show for my effort. Didn't feel I needed to enter any more contests". Favorite topics for his views were men/women at work,

*The Stereoscopic Society of America is a group of currently active stereo photographers who circulate their work by means of postal folios. Both print and transparency formats are used, and several groups are operating folio circuits to meet the needs in each format. When a folio arrives, a member views and makes comments on each of the entries of the other participants. His or her own view, which has traveled the circuit and has been examined and commented upon by the other members, is removed and replaced with a new entry. The folio then continues its endless travels around the circuit. Many long distance friendships have formed among the participants in this manner over the years.*

*Stereo photographers who may be interested in Society membership should contact the Membership Secretary, Les Gehman, 3736 Rochdale Dr., Fort Collins, CO 80525, (970) 282-9899, [les@gehman.org](mailto:les@gehman.org)*

"Unpopular" views, and natural arches and bridges.

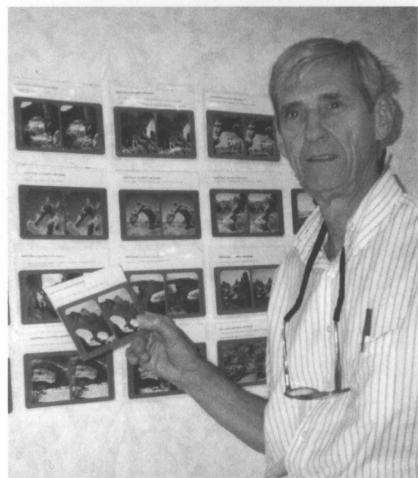
An invited exhibit of 100+ views of natural arches and bridges of the West was hung at NSA San Diego in 1993. Many of these views are on the Natural Arch and Bridge Society (NABS) website, where they appear both as stereo pairs and views for "cross-eyed" viewing (see [www.naturalarches.org/gallery.htm](http://www.naturalarches.org/gallery.htm)).

NABS was founded to locate and document natural arches and bridges worldwide. The importance of the work can be seen in the NABS 3D Gallery, where one of the arches, Wall Arch in Arches National Park, Utah, collapsed a few years ago.

Quentin's "Unpopular Series", a rip on early budget-priced stereo-card makers, focused on economic and social problems, with lengthy back-of-card notes detailing his own personal beliefs. Topics included nuclear and geothermal energy, mono-cropping in agriculture and population demographics.

"I have a strong feeling that those were the halcyon days of the folios," he muses. "Folks would write that they would set aside a night to view a folio. They would write in-depth comments as a result. I recall my first Un-Popular Series viewcard, on atomic energy. Comments filled both sides of the folio sleeve and two pages of comment slips inside."

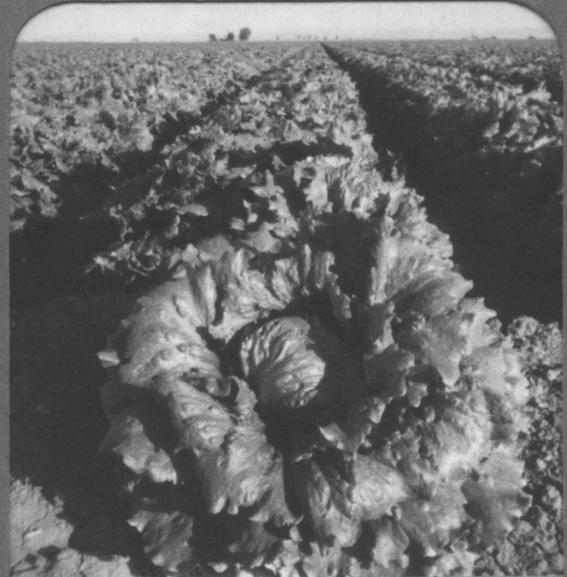
Yet Quentin has welcomed the digital age with its better picture quality (mostly). "I believe a lot, maybe 80% of film printmakers never saw the true quality of their views because their film was processed at one-hour places," he says. "Q-VU constantly begged customers to try professional processing—like the sources located by Craig Daniels and Thom Gillam



SSA Member Quentin Burke with his invited exhibit "Natural Arches and Bridges of the West" at the 1993 NSA convention in San Diego.

which gave professional lab treatment to Realist format Kodacolor. "The only camera I took on two trips to Europe (1999 and 2000) was a TecNimslo," says Quentin. "The reaction from the folio members was one of incredulity. They had never seen what a professional lab could do with split frames."

Big supporters of the NSA, Quentin and his wife Ellen were regular attendees at the annual NSA Conventions over the years, starting with St. Louis in 1985 where the Q-VU made its debut, and regularly had a trade show booth. They were registrars/treasurers of the San Diego NSA convention in 1993 and the Riverside Convention in 2002. Ten years ago, Quentin and Ellen prepared a binder containing information on "Everything You Ever Wanted to Know" about SSA. This was a cornucopia of information for those attendees who wanted to find out about life in the folios. It was central to the first and succeeding SSA booths at the trade fairs until updated by Shab Levy.



Stereographic Views by Quentin Burke  
Holtville, CA, U.S.A.

Quentin Burke's first SSA submission was a close-up of lettuce as major a mono-crop in California agriculture.

Not long after member number 818 joined SSA, Craig Daniels sent around a "folio extra". It was a fold-over mount similar to those used in the old French tissue views, but in a smaller size, made to accommodate the smaller format for stereo prints used in Japan at the time.

"If we can find someone with a printing press and diecutter, we could make our own mounts and simplify things for us all," was Craig's message. Quentin rose to the challenge and soon had a sample mount off to Daniels, and two other printmakers, David Starkman and John Dennis. Sorely needed and a boon to beginners was the collective opinion, and so the "Q-VU fold-over Stereo Mount" was born.

The mounts were produced on a Heidelberg letterpress printing press at the Holtville Tribune, Holtville, CA, where the couple published a small weekly newspaper and did job printing. Countless beginning—and accomplished—stereographers bought the mounts, with different styles and modifications issued over the product's 20-year life cycle... now edged out of the market by digital prints produced and aligned by computer. Quentin was spurred to producing the mounts due to his own problems with understanding the

"stereo window". He says it took him months to figure out what folio members and writers in *Stereo World* meant by the term "stereo window."

It should have been easy. No. 818 claims to have "stereo genes." His grandfather Walter Burke was a stereographer in New Zealand in the 1890s, and his father, son and grandson have taken stereo photos. At the age of six, grandson Ian Morgan Burke circulated a guest folio entry—a stereo of his sister Lily—in Folio C, likely the youngest person to have a view-card circulated and commented upon.

Before he left New Zealand for Australia in 1903, Walter Burke produced a boxed set of 100 views titled "New Zealand Through the Stereoscope." Family members had only about a dozen views from this set. It's likely that fewer than 20 were produced. One of these sets ended up on Walter's remote dairy farm at Appin, NSW. It was there around 1936 that Quentin recalls seeing his first stereo views and being astonished. It was a Saturday night privilege to look at the views "after bath-time."

Quentin pursued the quest to find more of WB's views in Australia and New Zealand, making two trips to the land of Walter's birth, but found no clues to the

existence of a boxed set. During the research, he placed a classified ad in *Stereo World* seeking info on WB views. One view surfaced in South Australia, where NSA member Ron Blum had a WB view in his collection and passed it on to the researcher. Another was located at the UC Riverside Museum of Photography.

Then came the bombshell: a letter from a college student at Sydney University (this was before the days of e-mail!). He wrote that that very morning he had emerged from looking at the collection of visual arts items in the Department of Architecture, and had gone to the University's library. There he picked up a copy of *Stereo World*, and was stunned to find someone looking for the very boxed set of stereo views of New Zealand he had just been looking at! What are the chances?

The family contacted the Architecture Department with the premise that the NZ views were not germane to their mission and ownership was transferred following an appropriate "donation." Back in California, NSA member Glenn Stokes copied the views digitally and five boxed sets were recreated for the family.

"Stereo photography has been an important part of my life. I've had to give up the folios, but I haven't given up my love for the

(Continued on page 15)

# Friday, 20 November, 1992

# A Day to Remember and a Day to Forget

by Dr. Geoffrey Parnell

*The poetry of history lies in the quasi-miraculous fact that once, on this earth, once, on this familiar spot of ground, walked other men and women, as actual as we are today, thinking their own thoughts, swayed by their own passions, but now all gone, one generation vanishing after another, gone as utterly as we ourselves shall shortly be gone like ghosts at cock-crow.*

G. M. Trevelyan

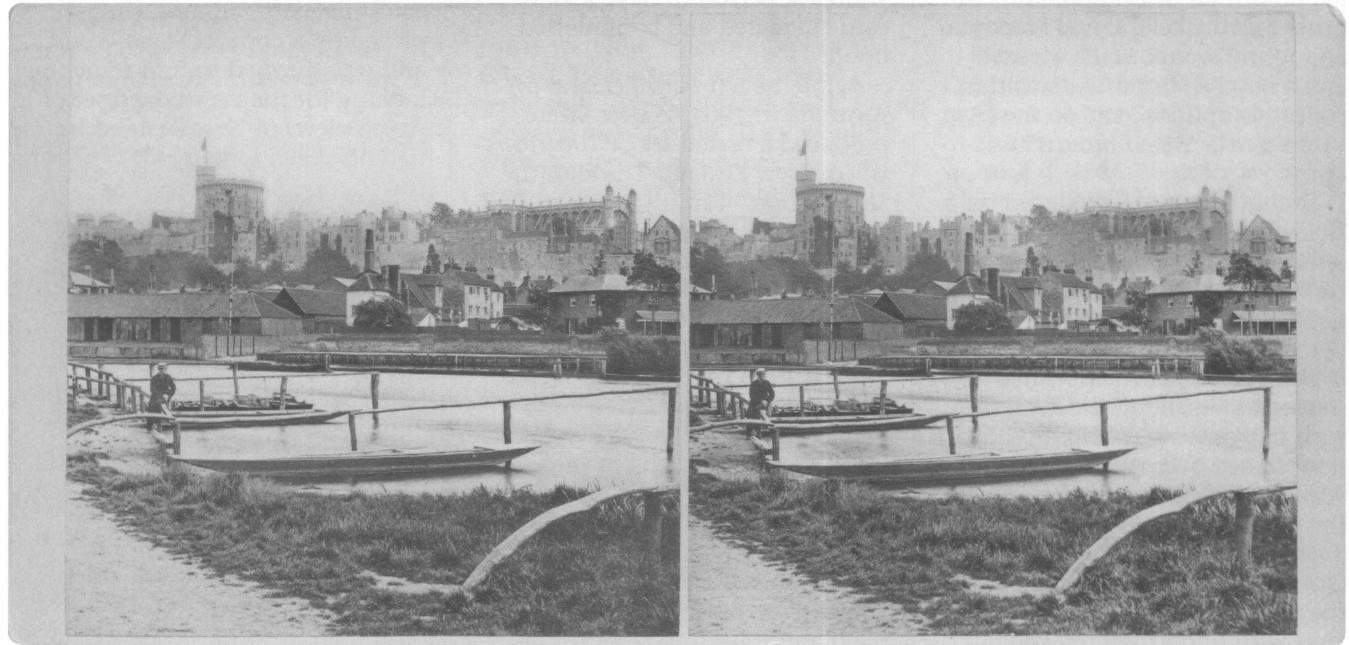
On 29 July 2010 Paula Fleming sent me a scan of an early stereocard depicting what appeared to be a medieval gateway with a curious collection of post medieval buildings above and either side of the opening that is simply labeled "The Courtyard" (Fig. 2). Paula wondered if the site was located within the Tower of

London, but I have no doubt this a rather unique view of the main entrance to the Horseshoe Cloister located on the west side of St. George's Chapel, Windsor Castle, and probably dates from about 1860. The timber-framed cloister which was raised between the years 1478 and 1481 and survives to this day, is now wrapped in a late Victorian makeover and serves as lodgings of the lay clerks (choirmen) of the Chapel. The view also shows Guardsman standing on the courtyard in the foreground and I mentioned in my reply that they were standing there during the subsequent great fire that ravaged the castle on 20 November 1992.

Paula's stereocard had reminded me of the minor role I played in

that tragic and awful event and the fact that I was so upset by what I witnessed that at the time I refused an approach by a popular publication to provide a written account of events. I suppose I should feel better about the less minor role I played in the subsequent restoration, but whenever the subject has been raised what the audience really wants to hear is what happened on the dreaded day. Anyway, reflecting on the matter I thought perhaps enough time had passed and I that I might write a piece on the event for the local magazine here in rural Devon, not least because the readers have just suffered a three-part account concerning the history and repair of my house.

Fig. 1. Frank Mason Good, "Windsor Castle." A general view from across the Thames (about 1870). (All stereoviews from the collection of Paula Fleming.)





*Fig. 2. "The Courtyard" by an anonymous photographer. The view that inspired this article shows the entrance to the Horseshoe Cloister in the Lower Ward, photographed in about 1860. The west end of St. George's Chapel can be seen on the right of the picture. The title is almost certainly a reference to the ground in front of the gate where a group of Coldstream Guards can be seen.*

I thought if anyone should see the draft first it must be Paula Fleming for she can justly be accused as having resurrected the matter by sending me the scan of the stereocard and it may also be mentioned that Paula provoked my coverage of the Dages and Harman survey of the Tower of London in a previous issue of *Stereo World* by waving another of her early stereo views in my direction.

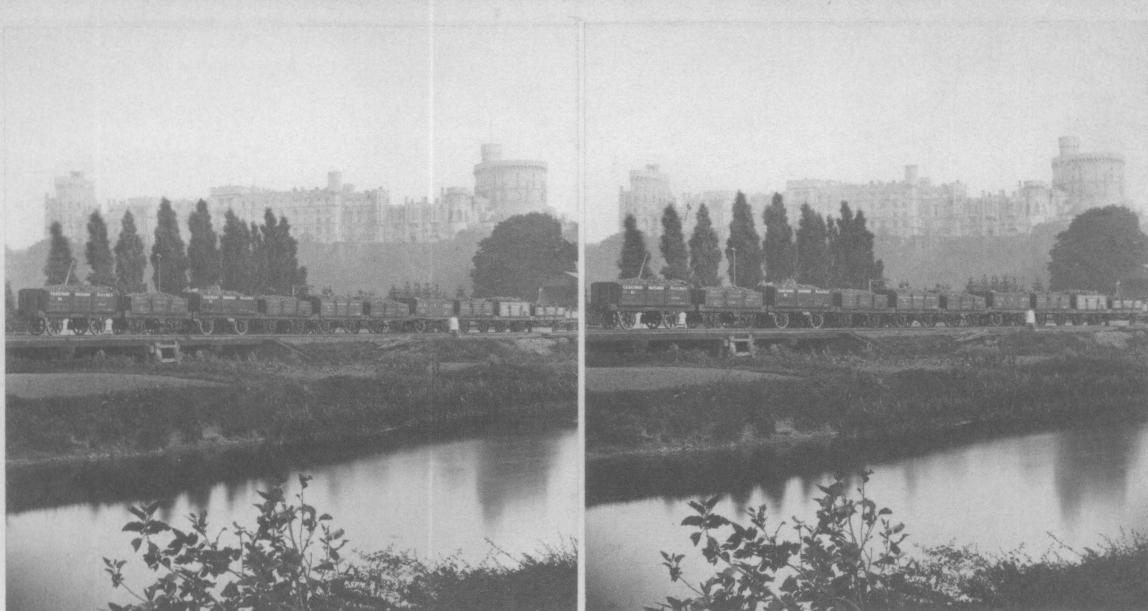
In any event, Paula rather liked the draft and thought that it could be illustrated with other stereo

views of Windsor Castle in her collection and offered to *Stereo World*. I though this was a splendid and novel idea and it is with gratitude that I thank her now for providing the fascinating stereographs presented here. I should also mention that the slide of the "Courtyard" itself emanated from the private

collection of Dr. Brandt Rowles, whose unique involvement in the affair was rewarded by having the draft of the article inflicted upon his person!

I should add that Windsor is one of the largest, and certainly the longest occupied, castles in England. (Fig. 1.) This occupation has been almost continuously royal apart from the very short period when England experimented with republicanism during the middle

*Fig. 3. George Washington Wilson No. 445, "Windsor Castle - The North Terrace." General view of the Round Tower (far right) and Upper Ward of the castle from the north, 1870s.*



of the seventeenth century. The site has experienced endless reconstructions and improvements since the basic limits of the fortress were laid out shortly after the misery of Norman occupation began in 1066. The records of these buildings works are preserved in great detail and apart from the Tower of London are probably the most extensive of any site in Europe (that place the other side of the English Channel). Looking at the fortress now the dominant Gothic architectural skin is that applied during the great remodeling of the castle for King George IV largely during the 1820s by Jeffry Wyatt, an architect who was later embellished by renaming himself "Wyattville". Among the works that Wyattville designed and implemented was the doubling in height and crenellating of the great twelfth-century donjon that dominates the mound of the castle—the Round Tower. The appearance of the castle had hardly changed since the first stereograph was taken and very little since, despite the fire I describe below (Fig. 3).

### The Day and its Associations

Friday 20 November 1992 began like most week days had started since October 1987 when I took up residence in a small, dilapidated, sixteenth-century, timber-framed wing of a former farmhouse in Heybridge, near Maldon in Essex.

A five mile drive to Hatfield Peverel station, a forty-five minute (hopefully) train journey into Liverpool Street followed by a nasty and variable crawl along the London Underground Central Line (the red one) to Oxford Circus, where, depending on the wretched early morning tourists that blocked the escalators by standing incorrectly on the right-hand side (that's when a heavy briefcase or umbrella comes in useful) I could nip through the back streets to the English Heritage headquarters in Savile Row (where the Beatles famously played on a roof). This lay behind Regent Street with the frequented and well-known watering hole, The Burlington Bertie, just around the corner, opposite the rear of the Savile Row police station. On a good day the journey could take less than two hours, on a bad day, perhaps three or more.

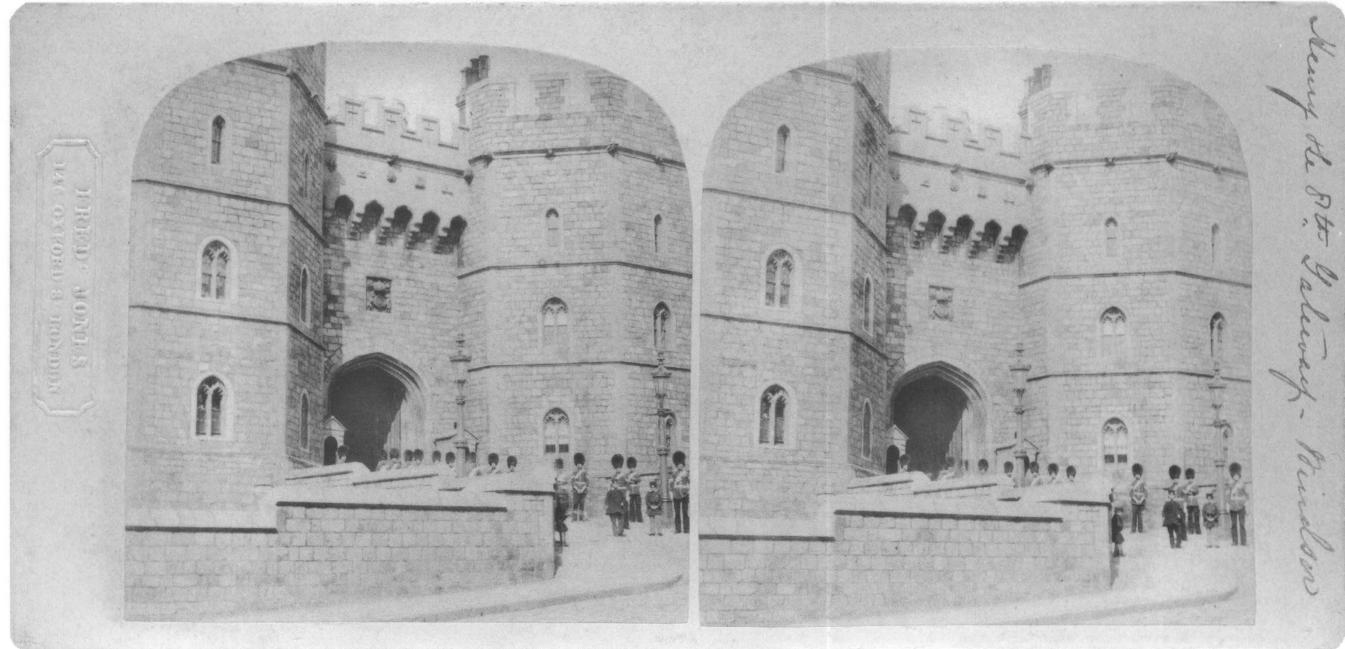
That said, as time went by the journey was interrupted by two developments. I worked with a group of architects, inspectors and scientists called the Crown Buildings and Monuments Advisory Group that provided the Department of the Environment with technical advice and historic research for the central government buildings, the national museums and last, but certainly not least, the royal palaces. All these

important buildings were, and still are, exempt from normal statutory planning procedures. Under an agreement with the Secretary of State the group was formed as part of the grant-in-aid for services provided by the newly formed quango, English Heritage, in 1984, which had formerly been the Ancient Monuments Branch descended from the old Ministry of Public Buildings & Works, which itself originated from the first parliamentary Ancient Monument Act passed in 1882.

After the Government disposed of Ken Livingston and the Greater London Council the historic buildings section of the GLC was clamped on to English Heritage and to make them feel like part of the new family it was agreed to move our section, which was largely involved with buildings and royal palaces in the London area, to the nasty modern GLC accommodation called Chesham House located on the wrong side of Regent Street, i.e. Soho.

Life in Chesham House was rather disagreeable, partly because the ex-GLC staff seemed to be obsessed with listing and protecting cast concrete tower blocks of the 1960s and fascinating council housing estates dating from the inter war years. I can state unashamedly that I am more inter-

Fig. 4. Frederick Jones, "Windsor Castle. HENRY THE EIGHT'S GATEWAY." (Probably 1860.) Changing the guard at the Henry VIII Gate, the main entrance to the castle built in 1509.



ested in the medieval. Some immediate relief, so I unwisely thought, came with a request from the newly formed quango Historic Royal Palaces for me to be seconded to work with them for two days a week on a plan for the re-presentation of the Tower of London. I had loitered at the Tower from 1973 to 1983 as an archaeologist, but was evicted as a victim of the English Heritage birth and moved over to Savile Row as an inspector of ancient monuments. In this capacity, however, I became the inspector of the Tower with "special" responsibilities that allowed me to maintain direct involvement in the commissioning of archaeological works, building conservation and visitor presentation. Furthermore, I embarked on a part-time doctoral thesis enticingly named "The Buildings and Works of the Office of Ordnance at the Tower of London, 1660-1722". I managed to enroll under the splendid tutorship of Allen Brown the late Professor of Medieval History at King's College, London. English Heritage graciously allowed me one day a week study leave and paid for most of the college fees.

When the Department of the Environment unwisely set up the

Royal Palaces Agency they were keen that people like me with knowledge of the Tower were kept in the loop, especially during the quango's establishment period when they seemed to be unable to tell the difference between an arrow slit and a window. To begin with things went reasonably well and they must have liked me for a request was made, and approved, to increase my secondment to three days a week. The honeymoon did not last much longer, however, as I began to show stubborn resistance to what I regarded as vulgar commercial interference with the history and fabric of the building. To cut a long story short I found it very difficult to work with a gang of people that were obsessed with branding and marketing (and golf umbrellas) and who had no understanding of the complexity of the buildings and institutions of an important site like the Tower of London. It was partly a feeling that someone should try and present a more researched view of history, other than that of the theme park and the car salesman, that led me to transfer from English Heritage to the Royal Armouries at the Tower in 1992, enticed with promises to

re-present parts of their collection that had been assembled in the fortress over hundreds of years of occupation.

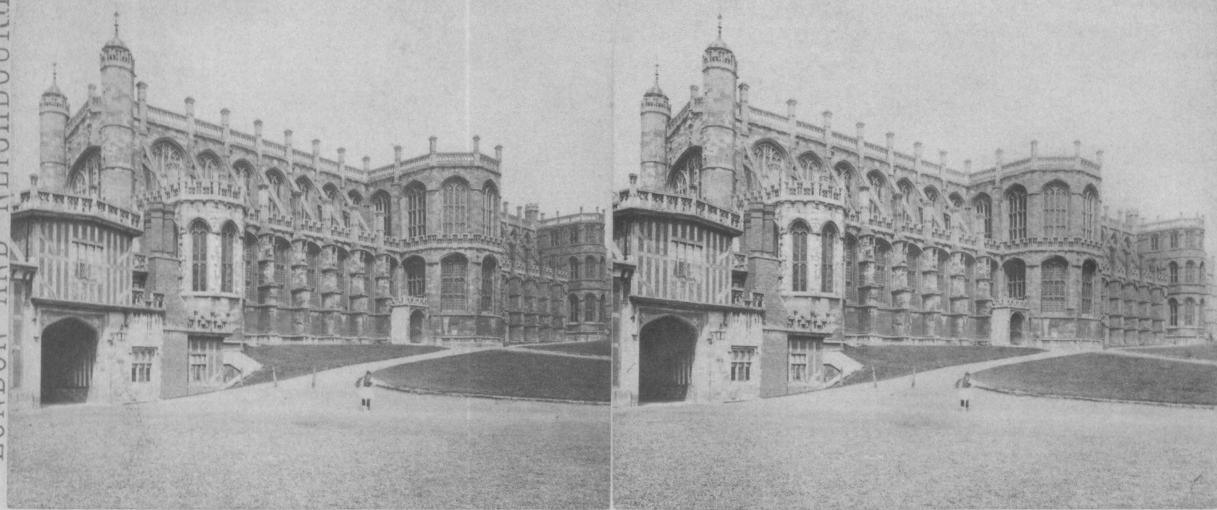
That said, on the 20 November 1992 I arrived at my desk in Cheam House to take a telephone call from the Master of the Armouries informing me that I had sailed through the interview for the post of Keeper of Tower History at the Royal Armouries and that a formal acknowledgment was in the post.

Thinking that my boat had docked (how wrong could I have been) I telephoned a friend in the main office in Savile Row with the news and an invite to join me in The Burlington Bertie for lunch and a celebratory drink. No sooner had I replaced the telephone receiver when my line manager, John Thorneycroft (who spent several years in No. 11 Downing Street as a boy), burst onto the scene and announced that Windsor Castle was on fire and that there was a taxi downstairs waiting for me and that I should leave immediately. As the inspector assigned to the castle, and thus security cleared, I suppose I was the obvious choice. My worse nightmare, however, was about to be realized.

As I was bundled into the taxi shortly before midday someone thrust a hard hat, with an English Heritage logo on it, and a camera through the window with an

*Fig. 5. Frederick Arlington Viler York No. 67, "Windsor Castle, St George's Chapel." Founded in 1475 by Edward IV and completed fifty years later by Henry VIII, this is one of finest examples of Perpendicular architecture in England. The eastern extension (farthest from the camera) is a late fifteenth-century Lady Chapel built by Henry VII for St George's, but converted into a memorial chapel by Queen Victoria for her husband Albert, the Prince Consort, shortly before this photograph was taken.*

LONDON AND NEIGHBOURHOOD.



BY F. YORK—COPYRIGHT.

instruction to get some pictures. In the rush I tried to establish from John Thorneycroft what part of the castle was on fire, he said the Brunswick Tower had been mentioned (in fact at that stage it had not, but later in the day played a monumental part in the conclusion of the tragedy), but the situation was extremely confused and that it was essential that as soon as I had assessed the situation I should ring him immediately for he needed to update the Chief Executive's office.

On the journey out of London the friendly taxi driver told me what he had heard about the fire and tried to find an update on the radio and as we moved along the M4 motorway I caught first sight of the castle which seemed to be covered by a vast cloud of menacing smoke that was emanating from the Upper Ward and turning day into night. Any chance of reaching the castle by car was prevented by traffic gridlock that engulfed the center of the Windsor so I completed the journey on foot clutching the camera (that proved not to work) and my hard hat. The entrance to the Lower Ward via the Henry VIII Gate (Fig. 4) was blocked by a gang of reporters, onlookers and police and I somehow pushed my way through the crowd and presented my official pass. A reporter who saw the logo on my helmet asked for an interview, but in the circumstances I

think this was wishful thinking. I made my way up to the Upper Ward, passing the magnificent St. George's Chapel on the left (Fig. 5) and the giant Round Tower on the right (Fig. 6) to be confronted by a scene of utter horror. The great St. George's Hall seemed to be totally ablaze and parts of the roof had already collapsed. The whole of the Upper Ward looked like a scene from the Blitz with fire tenders, firemen and others moving over the lawns and paths which were covered with hose pipes and running water. High level ladders were being employed to direct water into the blaze and the noise and smell of the terrible fire is something I shall never forget (Figs. 7 & 8).

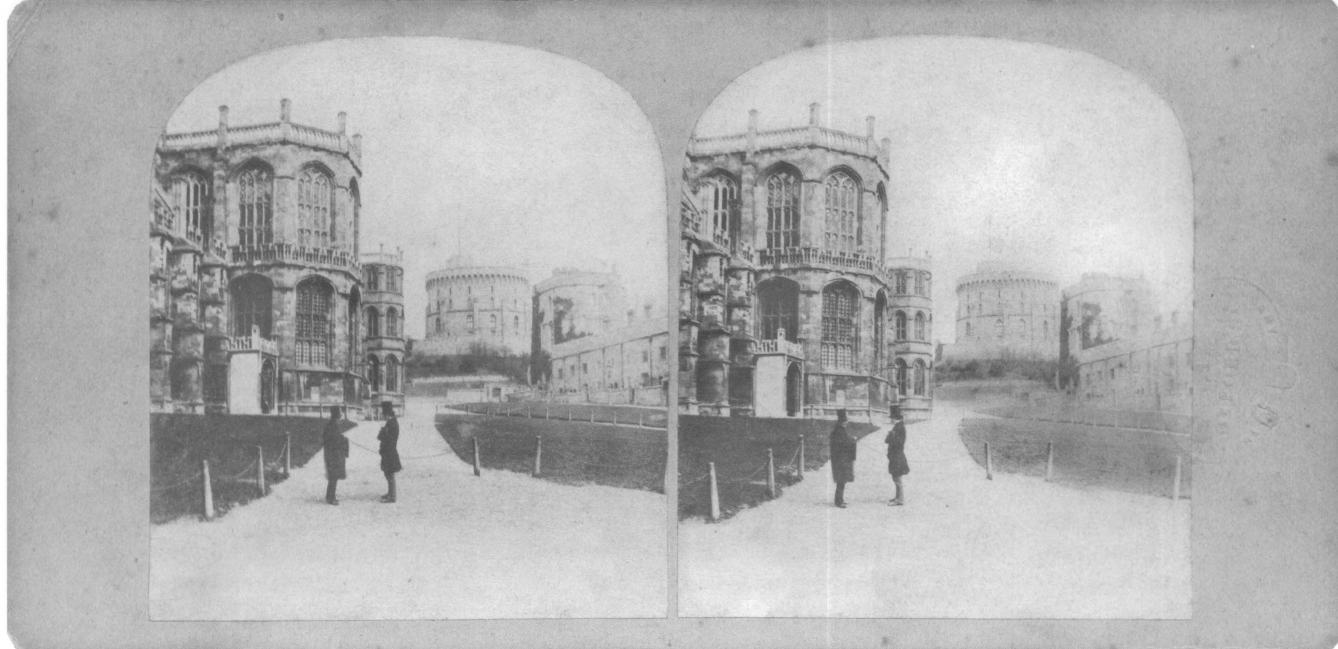
Stunned and bewildered I made my way over to the main entrance to the state apartments and joined a line of individuals including palace staff, cleaners, soldiers, etc. shoveling thousands of antique books out of the royal library. Some people had been issued with cotton gloves but there were none for me and I felt distressed at the amount of binding that covered my hands. Rarely does one participate in scenes like this and with Prince Andrew at the front of the line it seemed that class distinction was nowhere to be found.

In late November the skies darken early, beneath the black smoke of Windsor they darkened prematurely and the flames became more pronounced and the sense that I was witnessing the *Gotter-dammerung* began to take hold. I could see that much of the inferno was centered on buildings behind St. George's Hall, the view made clear by the fact that the whole of the great hall's roof had now disappeared apart from some of the massive wrought iron frames that the architect Wyattville had introduced to strengthen the structure during the 1820s restoration. I thought I could glean another view of the situation from the North Terrace on the opposite side.

As I walked down the hill to the gateway leading onto the terrace I could see in the failing light that it was completely blocked by a fire tender. The crew had let the vehicle's tires down in an effort to free the entrance, but this had obviously failed and there the tender stumbled remained. There was, however, just enough space for a slim person like myself and I managed to get through, but a larger man that tried to follow gave up in frustration!

Once on the terrace I encountered a senior fire officer who kindly explained the situation. His men

Fig. 6. An early view taken part way up the hill in front of St. George's Chapel and featuring the great Round Tower dominating the Middle Ward and the castle in general. Anonymous photographer.





Photod. by A. J. Melhuish.

Fig. 7. Arthur James Melhuish, "Windsor Castle." This view dating from the early 1860s shows in the foreground the Grand Entrance erected by Wyatville in 1828-9 as the main entry into the state apartments. The long building beyond is St. George's Hall which the architect enlarged by incorporating a sumptuous Chapel design by the architect Hugh May for Charles II. Both the chapel and the earlier hall were decorated with frescos by Antonio Verrio and after the fire large parts of the mural painting were found beneath the early nineteenth-century paneling on the plasterwork of the former hall originally built for Edward III.

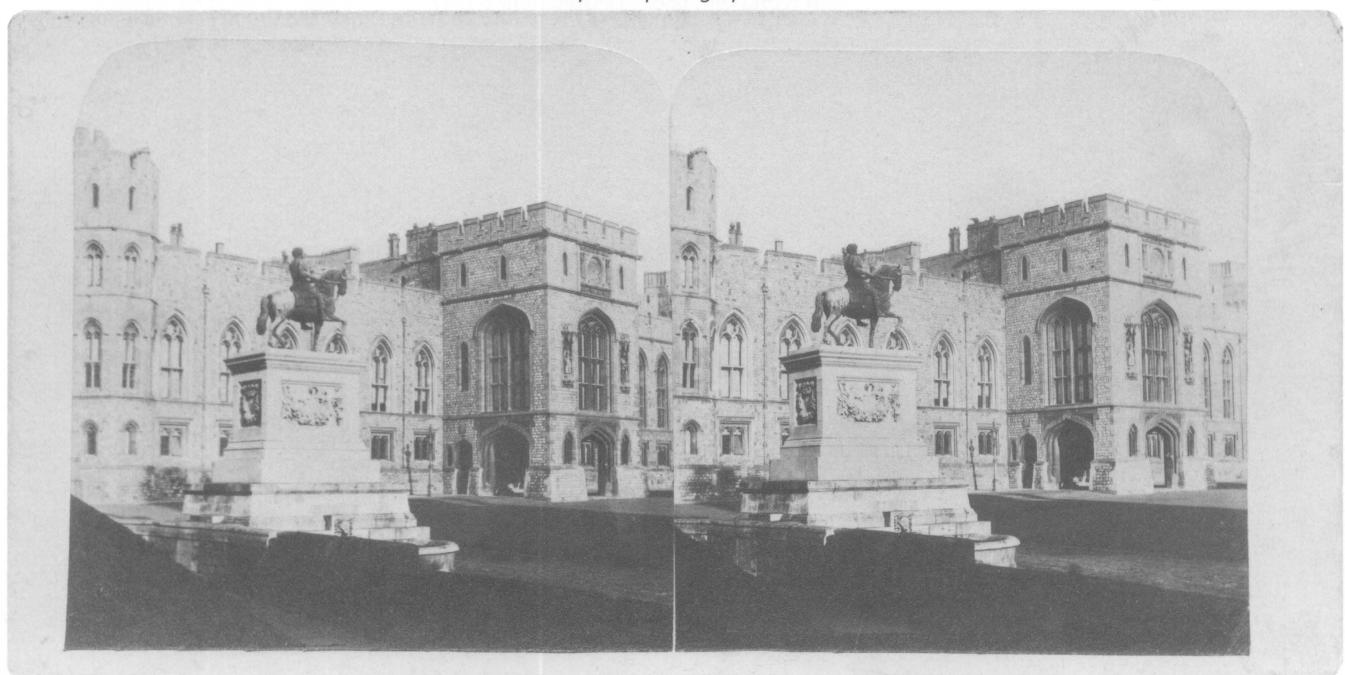
had established a line of defense along the east wall of the Grand Reception Room and from there were trying to prevent the flames from reaching the Reception Room and the Royal Library and Waterloo Chamber beyond (Fig. 9). The flames were clearly destroying the Great Kitchen and I was aware that

there were corridors and passageways leading from there towards the Grand Reception Room. It

seemed clear to me that if the flames passed through this area they could enter the historic state apartments that included the baroque interiors of Charles II's time, with their important ceiling paintings of Antonio Verrio and wood carvings of Grinling Gibbons.

On what seemed like a deserted stage set against a vision of hell

Fig. 8. A slightly different view of the Grand Entrance to the state apartments which includes the Rose Tower on the far left of the picture that was constructed in the 1360s as a private entrance to the royal lodgings for Edward III. The equestrian statue of Charles II was cast by Josias Ibach and erected in 1680. More usually associated with wood, Grinling Gibbons carved the stone panels set in the base. Anonymous photographer.



emerged the figure of a man that I had not seen for years. It was Peter Legge who had worked for the Property Services Agency at the Tower of London and who had evidently transferred to the crown works department after the Thatcher government dissolved the PSA. In this bizarre environment we greeted each other, but there was little time to catch up on old times. Peter explained exactly how the fire started in the Queen's private chapel and how desperate attempts were made to prevent the fire from reaching the roof void after the girlies responsible for the incidence flapped at it with a cloth.

Peter kindly said that I could use the phones in his works office in the Saxon Tower which is located on the south side of the Middle Ward (Fig. 10). On entering the unattended building the surreal took over. Every phone on every desk was ringing and two or three fax machines were spewing out paper that had spilled onto the floor. I picked up one of the phones and had to clear away an executive from some building firm who wanted to discuss how his company could tender for post-fire reconstruction work!

I rang the Fortress House switch board, the office itself now closed being after hours. As soon as I gave my name I was transferred to the Chairman's Office where an emergency meeting had been con-

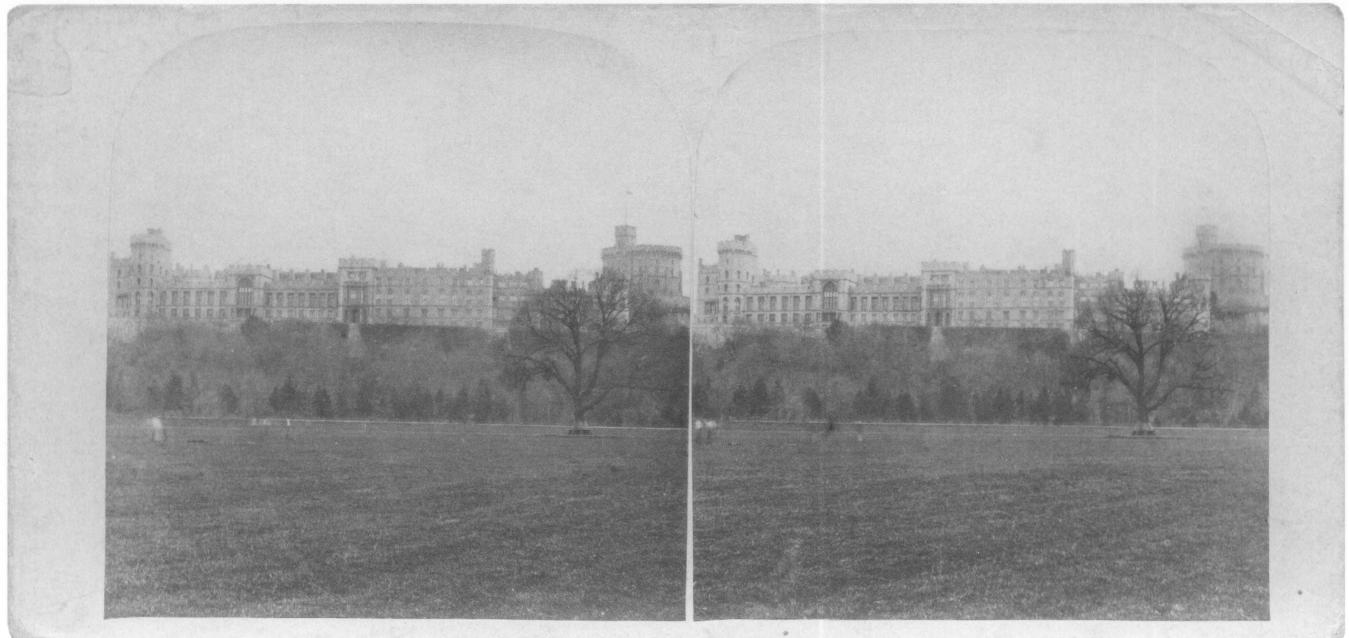
vened. John Thorneycroft took the call and began by saying that they had all been waiting to hear from me, I told him that I had been pre-occupied moving books. I then gave a brief but graphic account of what I had witnessed. John said that they had been led to believe that the fire was now under control. I said, like hell it is, and that I thought the Grand Reception Room was in imminent danger and that from a distance it looked as though the flames had reached the Queen's private apartments in the east range. I could hear voices in the background saying things like "the Waterloo Chamber, where is that on the plan?"

At this point the dreaded newspaper magnet, Jocelyn Stevens - who had been appointed Chairman by the government with a remit to get rid of one third of the English Heritage staff—seized the phone and asked what I could see from my vantage point. I told him "nothing" as the Round Tower (Fig. 11) was in the way and after a further geographical description of the castle John was back on the phone. He expressed his gratitude for what I was doing and hoped that I was coping with a very

stressful situation. I said I was living the worse day of my life as a building I had come to know and love was being destroyed before my eyes (I should add that I had been involved with the castle since 1975 when I was sent there to carry out an investigation under the floor of the vestry of St. George's Chapel after a workman's boot passed through the wooden floor and into the skull of someone buried beneath). John invited me to go home if it all got too much, I thanked him and then headed back to the North Terrace to see how the conflagration was going.

The drama and awfulness of the next couple of hours is still difficult to describe, but in outline herewith. I had no sooner reached the accessible limit of the North Terrace when whistles and shouting could be heard on the roof of the Grand Reception Room and I saw firemen running desperately along the edge of the great parapet. Bright lights erupted within the Grand Reception Room and the window glass began to explode. The senior fire officer clearly clutching and operating a hand held radio rushed out of the

Fig. 9. Frederick Jones, "Windsor Castle. GENERAL VIEW FROM THE HOME PARK." (Probably 1860.) View of the Upper Ward from the south showing the state apartments along the North Terrace. In the very center of the picture is the entrance to the apartments that Wyatville placed immediately opposite the Grand Entrance in order to provide an additional access from the North Terrace and although its partner is always referred to as "Grand" the size and design of both are very similar. Immediately to the left (east) of the terrace entrance stands the Grand Reception Room.



darkness and order myself and a couple of others to go immediately. The fire had clearly breached the line of defense that the firemen had been holding. I made my way back into the Middle Ward and was amazed to see the guard being changed in the Lower Ward; only in England I thought. Making my way up the Hill and under the wonderful Constable Tower I passed rows of exhausted firemen propped up against the medieval walls with water running in the gutters beneath their legs and with several ladies, presumably from the Grace and Favour and Dean and Chapter lodgings, distributing tea and biscuits.

The situation in the Upper Ward was almost indescribable as soldiers and members of the palace staff were bringing out numerous paintings from the Waterloo Chamber (Fig. 12). Some of the great portraits painted by Sir Thomas Lawrence were extremely large and were literally torn out of their frames and rolled on poles to be loaded on to an army truck and ferried away to a store in the Great Park. Some of the fabulous gilded frames that normally would be handled by conservators wearing gloves were left leaning against a toilet block and standing in running water. It was all too much for

a senior member of the palace staff who collapsed with a heart attack and was subsequently ferried away through the dark melee in an ambulance. The carpet on the floor of George IV's Waterloo Chamber was made specifically for the room in Agra and is said to be the largest seamless carpet ever made and I wondered whether there had been time to rescue it. As a matter of interest the even longer carpet in St George's Hall was too large to be moved, though it happened to be rolled up while the hall was being redecorated and was, therefore, largely protected during the conflagration by falling debris. I can confirm this for I prodded it through the rubble with my umbrella after the fire!

The evening at the castle concluded with a farcical event involving a freelance Jamaican photographer trying to get some pictures of the author in the Dante's Inferno environment. I had stupidly left my glasses in the office during the rush to Windsor and now was the time of day that I would normally remove my gas-permeable lenses. Sometimes I could greatly extend the wear with eye drops, but I did not have them with me either. Even with everything going on around me I contemplated the train journey back to London and

the crawl on the Underground over to Liverpool Street. That said, and before departing, I wondered whether I could skirt the south and east flanks of the Upper Ward and get a better view of the Queen's private apartments for I could see that the nearby equerries' lodgings had been destroyed and I had little doubt that the flames had moved on.

As I skirted along the wall that rings the ditch about the great Round Tower (Fig. 11) the Jamaican photographer emerged from the shadows and asked whether I was Geoff. Parnell. I was gob smacked that anyone could have found me in the circumstances, but by pure chance he had noticed the English Heritage logo on my helmet. He said that EH had arranged his entry into the castle and were adamant that he produce some snaps of me in front of the burning palace. I was less than impressed about the need for a photo opportunity, but the man pleaded with me just to venture onto lawn so that he could get a few shots with the burning buildings in the background. I nipped onto the lawn to get the matter over with, but then he annoyingly asked me to get closer to the inferno while he moved onto the grass to get a better perspective. At this point a police officer appeared and asked us to stop what we were doing as the press photographers behind the wall that ringed the

Fig. 10. Arthur James Melhuish, "Windsor Castle." An early view of the great King Henry III Tower built on the south side of the Middle Ward in 1223 and which, from this angle, obscures the Saxon Tower lying a short distance along the curtain wall.

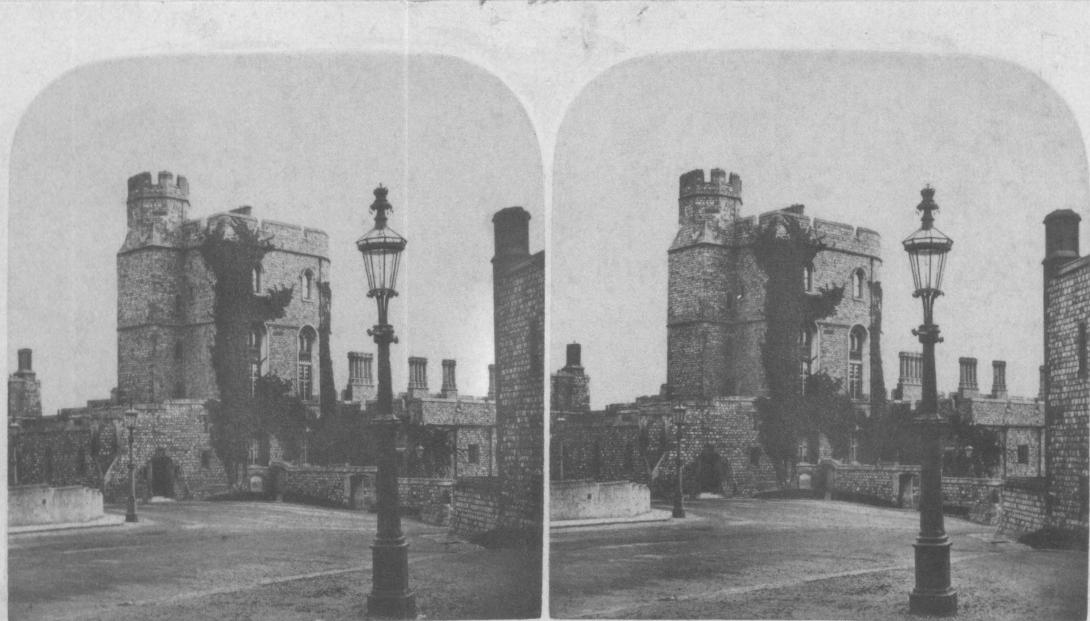


Photo. by A. J. Melhuish.

Round Tower ditch were getting annoyed by the scene and the evident preferential treatment we were exercising. I told him that I would be delighted to oblige and that I never wanted to get involved in the first place. Some weeks later I was shown one of the images and it was quite frightening—Parnell with a glazed appearance, looking as though he had consumed something illegal and the hard hat at a jaunty angle. The whole scene, including the inferno in the background, was blurred and probably out of focus and mercifully the Press Office declined to use it.

Back at the scene, and out of the limelight, I felt tired and depressed and decided it was time to go. Walking down the hill to the gate that I had entered several hours earlier I wondered what would be left of England's oldest occupied and grandest castle by cock-crow.

### Aftermath

My journey back to Essex was greatly shortened by the photographer dropping me off at Liverpool Street in his car and by some divine act there was a train about to leave for Colchester waiting on the platform. After the drive from the station to the house I rushed upstairs to remove my gas permeable lenses and put on my spare glasses. My relief was disturbed by the constant ringing of the telephone. It was nearly midnight and

I thought that it might be John Thorneycroft. In fact, it was some reporter wanting an interview. I dealt with the request by unplugging the phone and then retired to bed.

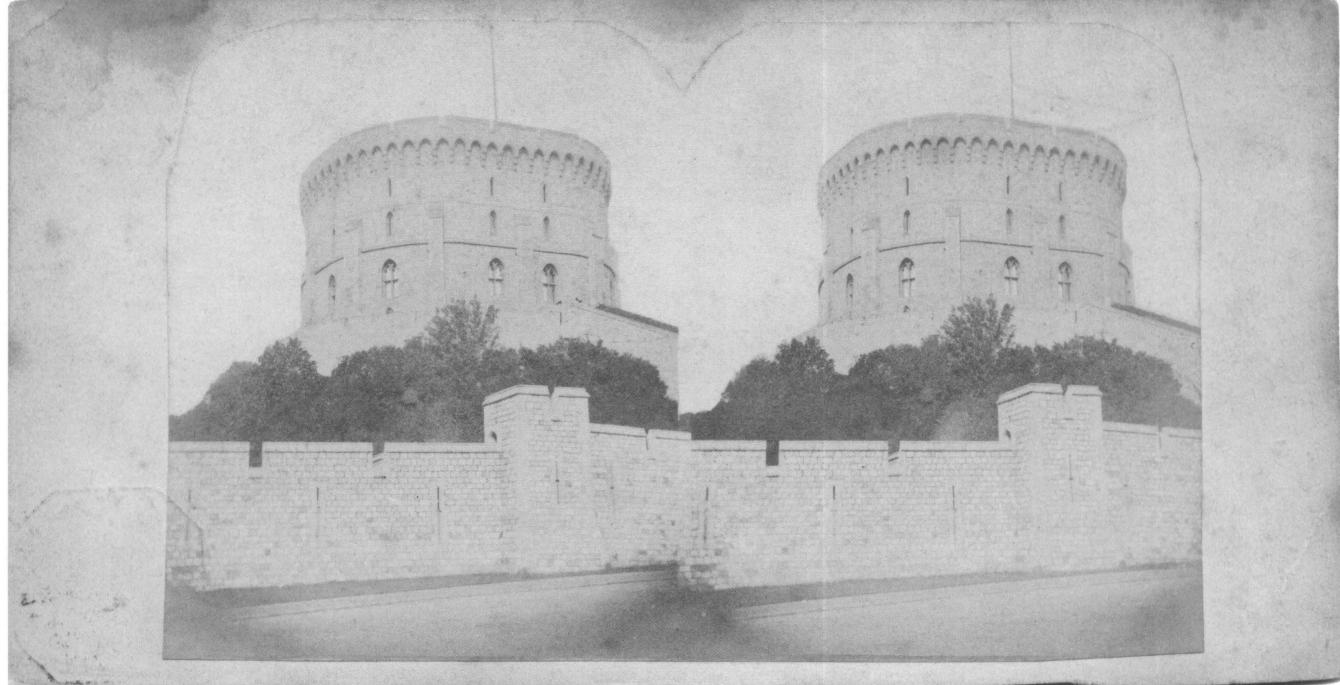
In the morning I speedily accessed the radio and television to find out what had happened at Windsor overnight and was uplifted to hear and see that the fire was finally under control. Having destroyed The Prince of Wales Tower which, incidentally, had been completely gutted by an earlier conflagration in March 1853, the flames spread to the adjacent Brunswick Tower on the extreme north-east corner of the defense. The destruction of this large tower, which had largely been rebuilt in the nineteenth century, acted as a vent to the fire and provided the heroic fire fighters with a much needed diversion that they skillfully exploited.

After listening to the expert opinions of a couple of art historians who clearly had trouble even understanding the layout of the palace complex and who thought that rescuing the artwork was the priority, I telephoned John Thorneycroft to report my concluding observations from the night before.

John was heading down to Windsor for an emergency meeting and to see the devastation for himself. In the event there was another thirty-six hours of dampening down and over forty-eight hours before the Berkshire Fire Brigade formally handed over the site to the palace authorities. John said there was a great demand from the domestic and international media for an English Heritage comment on the situation and that somehow my attendance at the scene was known. He asked if the EH press office could speak to me as soon as possible in order that we could agree the best way to respond. Shortly after our conversation my neighbors called to ask how I was. They had guessed that I had been at Windsor and had been contacted by a member of the press who had the nerve to ask them to get me to return the call as soon as possible.

Despite my best efforts to avoid the press, comments by me appeared next day in the Sunday papers and EH agreed that, under the strict proviso that I would not field questions about the cost of restorations, I could give an interview on the Monday Sky breakfast program. I needed to be at the castle for a meeting at 10:00 am so Sky collected me at Liverpool

*Fig. 11. The Great Round Tower viewed from Castle Hill lying to the south and just outside the castle. Anonymous photographer, likely taken in the 1850s.*



Street in a smart chauffeur-driven car and delivered me to their studios which, by coincidence, were located just off the route to Windsor. I arrived with little time to spare though I was obliged to make a quick visit to the make-up girls who tarted me up and tried to disguise the bags under my eyes. After I flopped into a white leather chair in a fake lounge the first question thrown at me was about the cost of repairs. That was the one area that Sky had agreed to stay clear of, so I replied that I was an archaeologist turned Inspector of Ancient Buildings and Monuments and therefore had nothing to do with quantity surveying.

The chauffeur got me to the castle far quicker than the taxi on Friday so I had some free time to visit the destruction site. There was only hazard tape around the site and amazingly hardly anyone around—I thought!—so I ducked under the tape and entered the warren of burnt out rooms to the east of the shell of St. George's Hall

(Fig. 13). I had not got very far before I encountered a fireman who advised me that the area was not very safe and virtually rocked a party wall to demonstrate the fact. I beat a hasty retreat and told him that I was very stupid but that I was attending an emergency meeting at 10:00 am and that my curiosity had got the better of me.

The man was extremely friendly and interested in my outline of how English Heritage had dealt with the aftermath of the awful fire at Hampton Court in 1986, though I added that Windsor seemed to be four times the scale. Together with his colleague I was invited to view the scene from the parapet of the Grand Entrance. I'm glad I did for I obtained an almost bird's eye of the devastation that confirmed my worse fears for it seemed like the whole north-east corner of the Upper Ward was gutted and the scale of the restoration beyond comprehension. As we stared down on this great historic waste land the door onto the stairs

that accessed the roof opened and as the three of us turned our heads to see who was about to joined us. It was Paul, the senior photographer in English Heritage, and he instantly snapped the view. I asked Paul later whether he had been lurking behind the door in preparation. He said no. He added that he had been told that we were on the roof and he could take the stairs and join us if he wanted. He claimed, and I have to believe him, that he was holding the camera at chest height when he pushed the door opening, saw us turn our heads in unison and then, as they say, went for it.

I have to say Paul's photograph of the two burly firemen nearest to the camera wearing their helmets and turning their heads, and slim me, with my wretched English Heritage hard hat, straining to see in front of them adds a lighthearted touch. Good hearted Paul made sure all three of us got a copy of the moment and if either of the two Berkshire fireman every read this I hope they like and treasure the picture as much as I do. It now hangs over my kitchen door to remind me of that extraordinary event in November 1992 (Fig. 14).

Although I unwisely accepted the transfer to the Royal Armouries I did not take up the post in an active sense for six months for I was seconded back to English Heritage to work on the massive restoration program. I attended the

Fig. 12. Andre Adolphe Eugene Disderi No. 761, "THE WATERLOO CHAMBER, FROM THE EAST." The Chamber is a remarkable gallery constructed in a former courtyard of Charles II's palace to commemorate Wellington's victory over the French in 1815. The gallery was commissioned by King George IV, as Prince Regent, to house Sir Thomas Lawrence's great collection of portraits of eminent individuals who participated in the long struggle against Napoleon. The paintings were, and still are, set upon panels carved by Gringling Gibbons that were removed from their original locations elsewhere in the palace. The huge depiction of the Duke of Wellington can be seen in pride of place centered at the end of the chamber over the balcony. The carpet made in Agra, running down the center of the chamber, is at times concealed by a table of the same length that seats over 80 persons for the luncheon which The Queen gives for the Knights of the Garter at their periodic gatherings.

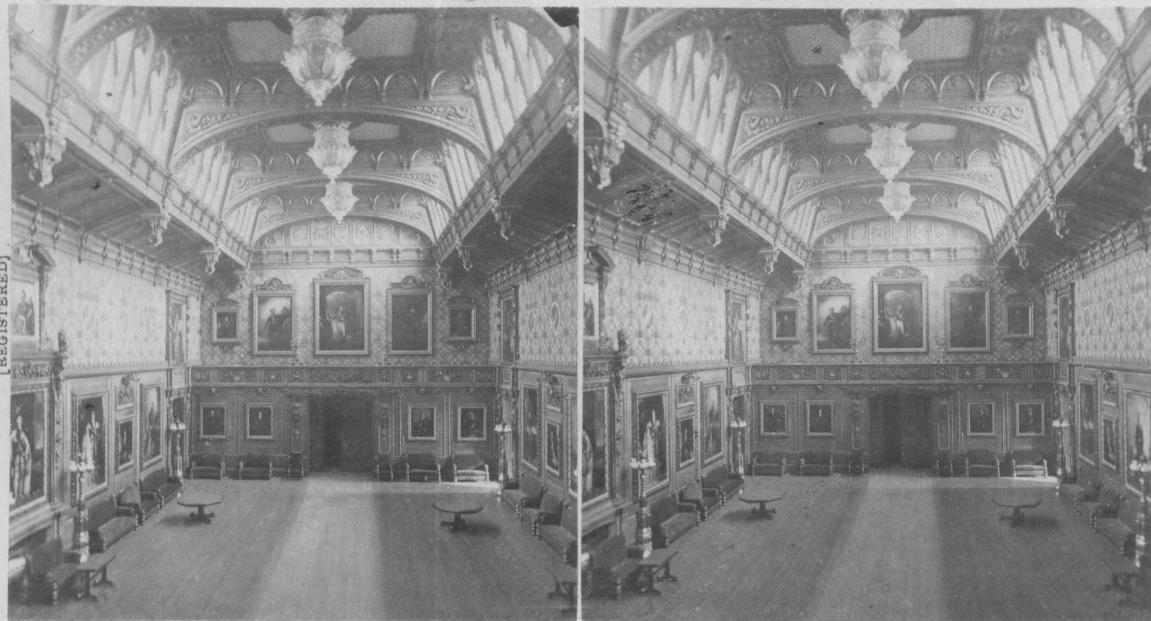




Fig. 13. The author (left) and two English Heritage colleagues inspect the ruins of St. George's Hall in 1992.

works meetings at Windsor with all the parties involved, I helped set up the archaeological investigation of the fire debris and the subsequent examination of structural remains that the fire revealed. The discoveries were so complex and important that with the permission of the palace authorities I managed to assemble a group of eminent historians and archaeologists to examine the site for a day. The rear (internal) masonry elevations of Henry II's massive mural towers along the east curtain were found to be later medieval additions confirming the evidence from contemporary sites like Framlingham in Essex that late into twelfth century often only the projecting parts of the towers were constructed in stone. This does not mean that the gorges of the towers was left open, for they were probably enclosed in timber (probably enriched and decorated) and indeed evidence for this came in the form of massive timber sockets that had been formed in the angles of the masonry during construction.

Among the completely new structures we identified in the tangle of hundreds of years of masonry was the entire ground floor of Edward III's fourteenth-century Kitchen Gate including both gate towers and the gate passage with its front and rear portcullis arrangements. This was initially identified by the drilling of a large

hole in a concrete floor to pump standing water from the subterranean rooms below. As I peered into the hole I could see three lavatories arranged within the confines of a medieval gate passage!

As someone who is fiercely interested in the decoration of the royal guard chambers of late Stuart England I was eager to inspect the gutted Grand Reception Room for this had formed the King's Guard Room of Charles II's royal apartment. I had examined Ordnance works accounts that indicated that Prince Rupert—whose own apartment in the Round Tower was, according to John Evelyn, already decorated with large quantities of weapons by 1670—and the King's architect, Hugh May, had been involved in decorating the chamber in 1677 and 1679. During 1681 the accounts indicate that these displays were removed and replaced under the supervision of Col. George Legge, who became Master-General of the Ordnance in January 1682. Part of Legge's Ordnance drawing collection is preserved in the Royal Armouries at the Tower of London and contain a number of beautiful colored designs for a guard chamber. I always suspected these were for either the King or Queen's guard chambers at Windsor, and after the fire revealed blocked doorways I was able to confirm the designs were for the King's Guard Chamber. I asked for some time and a

platform so that I could record the position of the various staples and nails in the plasterwork and thus deduce which of Legge's designs were actually implemented, but was told that it was more important to get the roof back on the building!

I should add the practice of decorating royal guard chambers in this grand manner is peculiar to England and reached its zenith under the direction of one John Harris of Eaton. Eaton lies close to Windsor and Harris was employed at the castle by 1680. In 1687 Harris fitted out his first guard chamber at Whitehall. He subsequently worked on a number of other royal guard chambers but the only surviving example is to be found at Hampton Court, which I have examined in great detail. His finest work was carried out in the Small Armoury in the Tower of London where Harris created an incredible Baroque fantasy where some 60,000 weapons and mass of elaborate carvings were combined to form such diverse figures (some freestanding) as the backbones of a whale, a huge organ (made of hundreds of brass blunderbusses) and a seven-headed monster. By 1713 Harris had taken up the post of Master Gunner at Windsor Castle and he died there aged seventy-nine in 1734 and was buried beneath the south pavement of St. George's Chapel.

The extraordinary and unique work of Harris and his contemporaries is not to be confused with the ludicrous weapon display in the 1930s reconstructed Governor's House at Williamsburg, Virginia. The authorities there, who have claimed that the interpretation is based on the guard chambers of England, have contacted me on more than one occasion to try and inject some legitimacy into their display. The arms, which have no association with the colonies, let alone, Williamsburg, are arranged on the ceiling (!) and on reproduction paneling copied from the unlikely source of Hampton Court Palace on the banks of the Thames. I have informed them that there is no precedence for anything other than antique pieces of armor and pistols, usually mounted on carved and painted

targets, going on to wainscoting and have insisted on seeing the documentary evidence for their interpretation. I can assure you the evidence is beyond meager and what little there is has clearly been misinterpreted. I suppose the end result keeps the visitor happy and deceived, but to an Englishman with some knowledge of guard chambers, visiting the place and having to listen to some poor actor in period garb describing all the fakery as "American Baroque" was somewhat disturbing.

Returning to Windsor, the restoration triumphs here included the reinstatement of some of the finest English late Georgian molded ceilings in the Queen's Drawing Rooms after the archaeologist recovered approximately 80% of the fallen plasterwork and the reinstatement of a remarkable fourteenth-century louvered roof over the Great Kitchen that was only identified by dendrochronology (tree-ring dating) after the archaeologists recovered some of the fallen oak timbers and skillfully reconstructed the original design. The



Fig. 14. The author with two members of the Berkshire Fire Brigade caught in time on the roof of the Grand Entrance on the morning of 23 November, 1992.

surviving sections of medieval timber were incorporated in the replacement roof.

Among the more unusual events was the incidence concerning the Malachite vase, an object so large, the largest of its kind in the world

in fact, that it could not be moved out of the Grand Reception Room (Fig. 15.) ahead of the fire because of its weight. It had been in the palace since it was presented to Queen Victoria by the Tsar of Russia, Nicholas I, in 1844. John

(Continued on page 15)

Fig. 15. The Grand Reception Room before the fire with its huge chandeliers and the famous malachite vase at the far end.

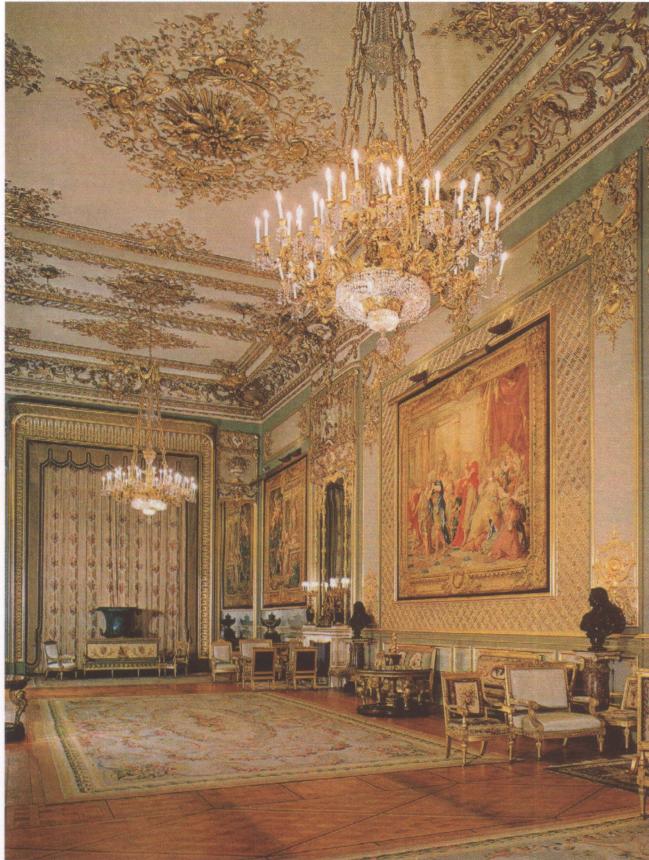


Fig. 16. The Grand Reception Room after the fire with the malachite vase standing defiantly in place.



# Transformative Cinema

## Stereoscopic Narrative and the Technological Paradigm

by Ray Zone

Motion pictures are a technological art. Technology precedes art. But it is art that fully demonstrates technology, its potential for new uses that are dramatic and emotional. And it is these new artistic uses that ultimately drive the proliferation of technology and ensure its life in an enduring industry. With the motion picture, the intricate dynamics for capturing light with photography and optical projection of images passing rapidly through a gate with intermittent movement, the invention of the technology was complex. And it was tied to discoveries about the nature of visual perception, as with persistence of vision.

The motion picture itself constitutes a kind of transformative illusion whereby a succession of still images are perceived in motion and metamorphosis itself has always been a powerful subtext of the movie-watching experience if not the actual subject of the narrative, as with the magical short films of Georges Melies, many of which were hand-colored.

In attempting to achieve the utopian dream of moving images that mirrored life with all its color, sound and depth, the early motion picture producers and exhibitors resorted to the use of transforma-

One of the *Three American Beauties* (1906).



tive moments to exemplify the technology. In these early uses a black and white film or exhibition would sometimes conclude with the use of color. A 40 second short film, titled *Three American Beauties* released by the Edison Manufacturing Company on May 1, 1906, was vividly color tinted and meant to conclude an evening's program. The three-part film showed, successively, a rose, a young woman and the American flag waving in the breeze. "So many prints were made of the popular film," notes Charles Musser, "that its negative wore out, forcing [Edwin S.] Porter to reshoot *Three American Beauties* in September 1907." Prior to that, many prints of Porter's *Great Train Robbery* (1903) had made selective use of hand-coloring with puffs of smoke from gunfire, a chromatic heightening of fast-paced action that was already holding audiences spellbound.

As color in motion picture technology gradually evolved, short chromatic sequences were used in black-and-white feature-length productions. Some silent film spectacles that included two-color Technicolor sequences were *The Phantom of the Opera* (1925), *Ben Hur* (1926) and Cecil B. DeMille's *The King of Kings* (1927). The artistic effect of the use of color in these films was a dramatic heightening of the narrative moment, technology in the service of art. Especially dramatic was Lon Chaney's colorful entrance at the Bal Masque in *The Phantom of the Opera* and the vivid resurrection sequence in *The King of Kings*.

The most ambitious attempt in the silent years to reconcile narrative and technology was Abel Gance's *Napoleon* (1927). This epic 4-hour production used a three-panel screen at the conclusion of the first half of the film just before

Cecil B. DeMille's *King of Kings* (1927) used sequences with two-color Technicolor.





Abel Gance's three-panel "Tri-color" in *Napoleon* (1927).

the intermission. It was a device that Gance called "Polyvision" and which he characterized as "this new language of cinema." As two additional screens appeared on either side of the conventional screen, audiences were treated to a breathtaking view of a full-scale battle. At other times the three screens showed different images. At the conclusion of the epic the individual panels were hand colored to become the "Tri-colored" flag of France.

"With *Napoleon* I have made what I believe to be a tangible effort towards a somewhat richer and more elevated form of cinema," said Gance, introducing the film at its premiere. "Let yourselves go completely with the images; do not react with a preconceived point of view. I aim above all at attracting to the cinema a large section of the population which does not go there."

Interestingly, Gance had shot stereoscopic footage for *Napoleon* of the same scenes photographed by the three-panel camera. The 3-D dailies were viewed with anaglyph spectacles and Gance, in an interview with Kevin Brownlow, recalled that "the 3-D effects were very good, and very pronounced." But Gance felt "that if the audience saw this effect they would be seduced by it, and they would be less interested in the content of the film." The stereoscopic footage

*Pleasantville* (1998). Color as personal freedom.



of *Napoleon* is now apparently lost.

But the allure of such transformative moments were present even in the 1920s in the United States when a wave of novelty short anaglyphic films called "Stereoscopiks," distributed nationwide by Pathé, were popular. These shorts were presented in anaglyph and the audience viewed them with red and green lorgnette paper glasses. During those same years a special vaudeville attraction called the "Ziegfeld Shadowgraph" featured a live chorus line of dancers. At the conclusion of the act a translucent scrim was lowered in front of the dancers. The scrim and the dancers were lit from behind with red and green lights to produce stereoscopic shadows in silhouette which the audience viewed with Ziegfeld "Follies-Scope" glasses.

As the three-strip Technicolor process came into use in the 1930s in Hollywood it became a device to create a heightened moment in a black-and-white feature film. The conclusion of the 1934 Eddie Cantor film *Kid Millions*, for example, features a Technicolor segment set in an ice cream factory that Leonard Maltin has characterized as "a delight." George Cukor's *The Women* (1939) features a fashion show sequence in Technicolor.

Most famously, however *The Wizard of Oz* (1939) segues from the black-and-white world of Kansas to glorious Technicolor when Dorothy and Toto set forth in the land of Oz. Upon Dorothy's return to Kansas at the conclusion of the film the use of black-and-white resumes. On a narrative level, it might have been more telling, more reflective of Dorothy's transformed state of mind and refreshed perceptions, to have had the final moments of the film in Technicolor as well.

Some black-and-white feature films of the 1940s also made a single-shot use of color to depict



*The Mask* (1994) featured 3-D sequences in a black-and-white narrative.

paintings that played a major part in the narrative. These included *The Moon and Sixpence*, (1943) *The Picture of Dorian Gray*, (1945) and *Portrait of Jennie* (1948). The latter two pictures won Academy Awards for cinematography and special effects, respectively. The use of color to depict art in these narratives seems a reflection on the transcendental power of art in a world of "black-and-white" reality.

Most recently the film *Pleasantville* (1998), directed by Gary Ross, used color within a black-and-white context in a highly symbolic fashion that was integral to the narrative. Exploiting the capabilities of the digital intermediate, Ross created a tale in which color symbolized personal freedom and its gradual intrusion into the retrograde world of limited (black-and-white) thought was artful and whimsical in using a rainbow of chromatic technology to elaborate the visual narrative.

With stereoscopic motion pictures, the display technology is quite complex. Historically, the mere achievement of a stereoscopic effect that was watchable was regarded as a triumph. Only now, with the advent of digital 3-D cinema, are the tools increasingly available to the narrative artist to fashion stories in the z-axis with greater subtlety and impact.

Aficionados of the stereoscopic motion picture frequently express displeasure regarding those films that have been only partially in 3-D. This may well be simply a result of the fact that these "stereopath," in their visual thirst for 3-D, can't get enough of the stereoscopic experience and are frustrated by a short course serving

(Continued on page 41)

## The Fujifilm W3 Reviewed

by David Starkman

On September 1, 2010 Fujifilm released their second digital 3-D camera for sale in the US market, the FinePix Real 3D W3. This was less than a year from the September 30, 2009 release of the W1 first model. (Why there is no W2 model must be a marketing decision.)

There's a lot of good 3-D news to report about the new camera model. First, the suggested retail price is about \$100 less than the first model, at US \$499.95. Second, although the W1 was and is a great 3-D digital camera, Fujifilm seems to have taken their first year of experience to fine tune the design and specifications of the camera.

The FinePix Real 3D W3 is a step up from its predecessor with the ability to shoot high-resolution 3D photos and movies in 3D HD at 720p, with the help of a new RP (Real Photo) Processor. These play back nicely on the 16:9 ratio screen on the back of the camera. The W3, like the W1, uses twin 10 MegaPixel CCD sensors and dual FUJINON 3x optical zoom lenses (35-105mm). The lens spacing has

*The Fuji W1 (top) and W3 digital 3-D cameras compared. Note the matte finish on the W3 and the front ridge to aid sliding the cover.*



been reduced, by 2mm to 75 mm on the W3.

Most notable is a large and sharper Autostereoscopic 3-D Widescreen 3.5" LCD display. This appears to be a very fine lenticular screen which is not only larger and sharper, but brighter and easier to see outdoors. Still not great, but a lot more visible than the mirror-like screen of the W1 model.

The W3 also has a new Mini HDMI port for easy playback on most of the new HDMI 1.4 standard 3-D television systems. (I've already found I can make this compatible with my older checkerboard 3-D format Mitsubishi DLP TV, using a \$95 Model 3DA-1 adapter made by Mitsubishi). This is a smart move, as in the long run, easy playback on the new 3-D televisions may help drive both the sales of the 3-D camera as well as the sales of the 3-D TVs (which do not have a lot of content available to purchase at the present time). With this in mind, Fujifilm has discontinued the V1 8" autostereoscopic viewer introduced with the W1. Although the new large 3-D TV screens require 3-D glasses, the images are a lot sharper

*The W1 (top) and W3 from the back showing the difference in screen size and controls.*



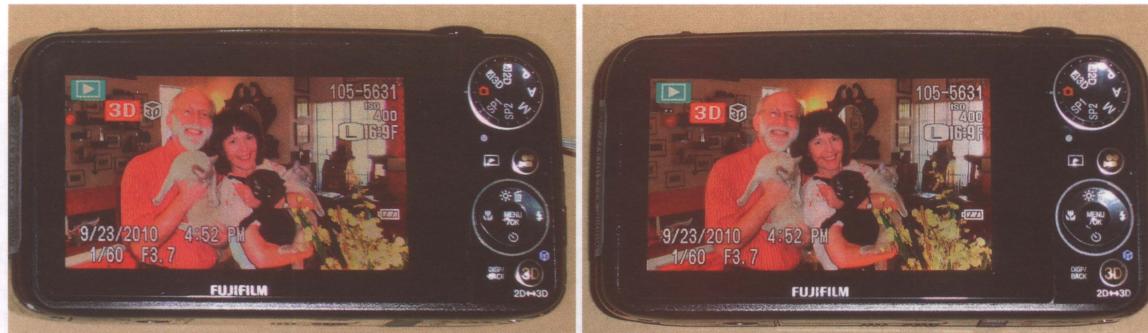
and more spectacular!

Although I'm now very used to the unique rocker-button controls of the W1, the new W3 camera now has much more conventional controls on the back, nearly identical to those found on most compact non-3-D digital cameras. A rotating Mode Dial is now used to set Auto, Advanced 2D, Advanced 3D, Programmed Auto Exposure, Aperture Priority Auto Exposure, or Manual speed and shutter setting modes. A familiar round selector button with a Menu/OK button in the center controls multiple functions, such as flash settings, delete, macro mode, self timer, and up/down/right/left cursor movement in system menus. There are separate buttons for playback, Movie Mode, 2D/3D mode, and Display/Back functions. On the top edge of the camera is a zoom ring around the shutter button, and a parallax control button.

All of this is now encased in a slightly lighter 9 ounce (250 gram) body that is also just a bit smaller and thinner than the W1. Part of this is achieved by using a smaller NP-50 battery, instead of the NP-95. This is one of my few negative points about the new model. The smaller battery has a noticeably shorter life. The camera now comes with a compact external battery charger. I've found that the battery life indicators on both the W1 and W3 do not seem to be accurate. They can go from full, or partially full, to virtually depleted suddenly and unexpectedly. One or more spare batteries are definitely recommended. These can be found on ebay quite easily.

The 720p HD 3-D movies look amazingly good on our 65" DLP TV. I quickly discovered that the speed of the SD card makes a big difference when shooting in Movie mode. With a Class 4 SDHC card I found that after about 11 seconds of video the camera indicated

A 3-D image on the autostereoscopic screen of a W3, including data. This can be compared to the image on a W1 screen in SW Vol. 35 No. 2, page 29.



David Starkman, Susan Pinsky and cats in the same image seen on the W3 screen, reproduced from the MPO file as a pair.



"storing" and would stop. I'm assuming that this is because the speed of writing to the card could not keep up with the speed of the video. With a Class 6 card this did not happen. Although the larger cards can store more than 15 minutes (21 minutes of HD video on an 8GB card), the camera limits each "take" to 15 minutes. Be ready to start recording again after 15 minutes if you want to shoot longer videos.

The body finish of the camera has been changed from highly glossy to a matte finish. This is much nicer, as it does not get visible fingerprints every time you touch it. An ergonomic ridge has been added to the slide-down cover, to make it easier to slide. The tripod socket on the bottom of the camera now appears to be metal. Hopefully this will wear better and longer than the tripod socket on the W1.

Overall I find the W3 to be a nice improvement over the W1 3-D camera. The only items that seem to be missing from the W3 that were on the W1 are the Infrared file transfer capability and a built-in socket for operating the camera on AC power or for charging the battery inside the camera. An optional adapter and charger is now needed to run the W3 camera on AC power, and an external battery charger makes dealing with

the battery much simpler. The metal trim ring around the body of the camera has been changed from shiny chrome to shiny smoke colored metal. It is still slippery, and I wish they had changed this to a non-slip rubbery texture covering. The left lens still is very close to the upper left corner of the camera, so one has to be very aware not to get a finger in the picture. The W3 does away with clear protective covers over the lenses. This was the source of some complaints from W1 users, who felt that under certain conditions the protective plastic made the lenses more prone to some flare.

Along with all of the small improvements to the camera, there is now a BIG change in the marketing strategy. There was virtually no sales promotion of the W1 camera. In the USA it was sold ONLY online at [shopfujifilm.com](http://shopfujifilm.com) and NVIDIA's web site.

With the W3 camera Fujifilm is finally making the camera available to the mass market, starting with it being available from Amazon.com. NSA members should note that it is also being sold at competitive prices by NSA members Ken Burgess & Tanya Alsip at [www.cyclopital3d.com](http://www.cyclopital3d.com) and Steve Berezin at [www.berezin.com](http://www.berezin.com). The camera will (finally!) also be available at selected dealers all over the USA. Presumably marketing outside

the USA will also be much more widespread than it was for the W1 camera. So, if you've been undecided about buying the W1, at \$100 less and with many improvements, the W3 might be the pocketable digital 3-D camera you've been waiting for.

If you already own a W1 camera note that most of the improvements are very small, and that for still 3-D images the specifications of both cameras are virtually identical. The main reasons to upgrade to a W3 are if you plan to shoot a lot of HD 3-D video, or if you have a new 3-D TV that you'd like to play back your images on. 3-D playback is handy with the W3 screen, but can still easily be done without using the camera for playback. Some TVs have SD card slots and built-in software to read the MPO files for playback. With other TVs, such as our Mitsubishi DLP TV, before we got the adapter we were still able to show 3-D images on the TV by having a computer or laptop with HDMI output connected to the TV, and running StereoPhoto Maker in the proper playback mode for the TV.

Only one year ago it seemed like a dream to finally have a real, well-designed digital 3-D camera from a major manufacturer. A year later we have a new model on the market, as well as 3-D TVs, and at least one lower cost 3-D camera from

China, the Aiptek, still being reviewed.

The digital revolution has now embraced 3-D! I think it may be safe to say that we may expect more 3-D gadgets to come to market in the next few years.

## My3D Opens iPods, iPhones to 3-D Pairs

Hasbro Inc. will soon make 3-D pair viewing possible on iPods and iPhones with the My3D viewer which has slots for the devices



and will be available for \$30 at retailers of iPhones and

iPod Touches. Content providers will include Dreamworks Animation. The quality of the system will be reviewed in a future issue.

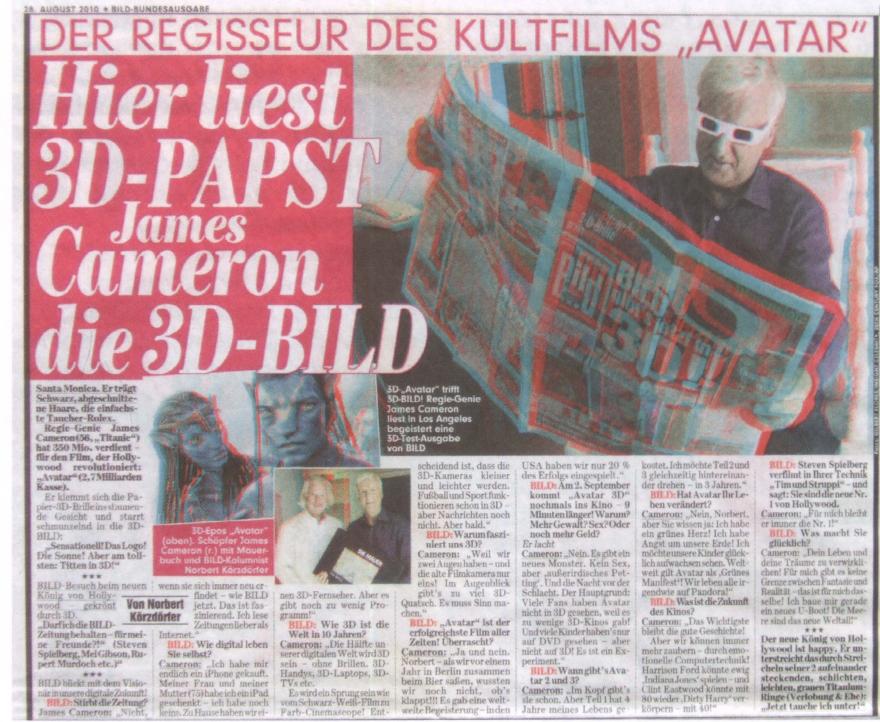
## Quick W3 vs W1 comparison

- 1) W3 is slightly thinner, smaller and lighter.
- 2) W3 finish is matte rather than glossy. No fingerprints show on the body.
- 3) W3 has a larger screen. W3 is 3.5" 16:9 ratio. W1 is 2.75" 4:3 ratio. W1 screen uses different technology. W3 has one main good sweet spot, but in that spot the image is brighter and sharper than on the W1. Also slightly easier to see outdoors, but still difficult for composing in bright sun. Has a 1.5x brightness boost for outdoor viewing.
- 4) W3 has 720p HD video vs. 640x480 in the W1
- 5) W3 has a mini HDMI 1.4 output for direct 3-D connection to the new 3-D TVs.
- 6) W3 has conventional controls on the back of the camera. More intuitive and easier to use.
- 7) W3 has cheaper retail price than the W1. \$500 in the USA. The W1 was \$600.
- 8) W3 tripod socket appears to be metal. On the W1 it is not and we wore out the threads.
- 9) W3 has a 73mm base on the lens versus 77mm base on the W1. Supposed to focus closer than the W1.
- 10) Lenses on the W3 do not have an extra protective cover that introduces more reflections and glare. Should be less prone to haze than the W1.
- 11) To get a thinner body a thinner battery is being used on the W3. W3 battery life is shorter than on the W1. W3 uses an external supplied battery charger, which I personally like better than charging the battery while in the camera. Spare batteries may be charged while camera is in use. A shorter battery life is the only negative item I see so far. Have already bought after-market batteries very cheaply online via ebay.
- 12) W3 does not have Infrared image transfer. This was a great feature on the W1 for sharing images instantly with other W1 users.
- 13) Bottom line. If you have not bought a digital 3-D camera yet, the W3 is well worth considering.

# All the News That's Fit to Fuse

The best-selling newspaper in Europe (and sixth worldwide) has recently published at least two issues in anaglyphic 3-D. The tabloid style *BILD Picture Newspaper* of Germany printed its entire issue for August 28, 2010 in 3-D, featuring over 93 anaglyphs on 20 pages from news items to a history of stereoscopy and a page devoted to current 3-D products from TVs to camcorders and players. Centered on that page is a Fuji W1. The Saxony Stereo Club happened to be meeting that same day, and five copies of *BILD* with the attached viewers were the subject of much discussion and interest.

Forgoing its usual cover practice of including a topless woman just below the fold, the special 3-D cover is dominated by an anaglyph of a pilot (German Defense Minister Karl-Theodor zu Guttenberg) in front of a jet fighter. Unlike other recent experiments in 3-D journalism, some of the images (and certainly the vintage stereoviews) appear to be actual stereos although some small product shots



are clearly conversions along with a couple of newswire photos from 9/11 and Ground Zero, published near the anniversary of the attack.

- 9) W3 reportedly has no toe-in on the lenses. 75mm base on W3 versus 77mm base on the W1. Supposed to focus closer than the W1.
- 10) Lenses on the W3 do not have an extra protective cover that introduces more reflections and glare. Should be less prone to haze than the W1.
- 11) To get a thinner body a thinner battery is being used on the W3. W3 battery life is shorter than on the W1. W3 uses an external supplied battery charger, which I personally like better than charging the battery while in the camera. Spare batteries may be charged while camera is in use. A shorter battery life is the only negative item I see so far. Have already bought after-market batteries very cheaply online via ebay.
- 12) W3 does not have Infrared image transfer. This was a great feature on the W1 for sharing images instantly with other W1 users.
- 13) Bottom line. If you have not bought a digital 3-D camera yet, the W3 is well worth considering.

Reaction to the issue must have been positive, because the paper's Sunday edition on September 26th included 88 pages of anaglyphs!

# Adapters Extend W1 and W3 Range

Despite the advantages of the Fuji W1 and W3 cameras, many stereographers who early on made the switch to digital had come to enjoy the potential for a variable stereo base provided by synchronized digital camera rigs of various descriptions. Now three innovative adapters that extend the range of the W1 and W3 into the worlds of Hypo, Hyper, and Wide Angle 3-D have been introduced by Cyclopital3D of Fort Collins, Colorado.

The Close-up/Macro Adapter uses high quality front surface mirrors to effectively reduce the lens spacing of the W3 from 75mm (or 77mm for the W1) down to 25mm. With this stereo base it's possible to take good 3-D pictures three times closer to a subject than can be taken without it. (Physical limitations require zooming in on the subject to fill the screen.) Features of the adapter include a built in flash trigger and associated hot-shoe (common to all three adapters so you can use any flash with them). The front of the adapter has a 72mm "lens ring" that can be used for filters or to attach a ring flash. The unit comes with a 72mm UV filter installed, and a lens cap to protect the mirrors against dust and fingers. On the backside where the camera mounts, glass covers seal the mirror chamber. All three units mount on the camera using a captive thumbscrew into the tripod socket on the camera. The tripod socket is reproduced on the adapters so you can still use a tripod or handle, plus there is a hand grip that

makes the \$279.95 unit itself easy to hold. (Sample close-ups taken with the adapter by David Kesner can be seen at [www.dddphotography.com](http://www.dddphotography.com) in a gallery titled "Cyclopital3D Macro Adapter - Milkweed Seedpods.")

Like the Macro Adapter, the Stereo Base Extender is used to modify parallax, increasing effective lens spacing to 225mm, three times the normal base of 75mm of the W3. This matches closely the 3x range of the zoom lens on the W3, and if you increase the stereo base by about the same factor as you zoom, the results are almost as if you actually had moved closer. The \$299.95 extender also includes a hot shoe for using an external flash, as well as a level.

The Auxiliary Lens Adapter lets you use auxiliary lenses, filters, or lens hoods with your Fuji camera. Since the Fuji 3-D cameras don't have a "screw thread" mount for filters or lenses, this adapter adds that capability by positioning two 37mm lens rings accurately centered in front of the two lenses. This \$249.95 adapter has a level along with hot shoe and PC socket. Wide angle auxiliary lenses can be used to expand the Field Of View (FOV) from the 50 degree maximum of the W1 or W3 to as much as 180 degrees in the case of fisheye lenses. Details and ordering information are available at [www.Cyclopital3D.com](http://www.Cyclopital3D.com).



Lenses of a Fuji W3 as separated to 225mm by the mirrors of the Stereo Base Extender.



A pair of fisheye lenses mounted on the Auxiliary Lens Adapter.



A Fuji W3 attached to the Close-up/Macro Adapter, shown with lens hood in place.



Front view looking into the Close-up/Macro Adapter without a filter or hood screwed on. The hot shoe on this adapter is angled slightly down to aim a flash for close range shooting.



# 3D Center Coming Attractions



Hyperstereo of the Ponte Vecchio over the Arno River in Florence, Italy from Bob Bloomberg's show "Portrait of Tuscany" in the 3D Center Theater.

Portland's 3D Center of Art and Photography will show some exceptional stereo images in its gallery and theater in December and January. The 3D Center will feature Bob Venezia's "Amusements for the Eyes" in the gallery December 2nd through January 30th. Bob is an award-winning stereoscopic photographer and Photoshop expert based in Seattle. He has been listed in the Photographic Society of America's "Who's Who" every year since 2006, and is a four star exhibitor with over 150 acceptances in PSA-recognized exhibitions.

In 2009 Bob was the top exhibitor of digital stereoscopic images worldwide, and one of his photos was recently awarded Stereo Photo of the Year by the PSA. "Carnival rides are, for me, a perfect subject for 3-D. When shot in long exposures, they are like jewels, or mandalas, or the giant machines of science fiction. They are at once beautiful, nostalgic, and tawdry, combining the sublime with the seedy." More of Bob Venezia's work can be seen at [www.lightdrama.com](http://www.lightdrama.com).

It's a Robert Bloomberg double-feature in the 3D Center's Theater! The Center is very excited to be showing "El Dia De Los Muertos" (Day of the Dead) and "Portrait of Tuscany." Both Bloomberg shows are currently featured now through December 26th.

Filmed in Oaxaca and Mixquic, Mexico, "El Dia De Los Muertos" follows the preparations for the annual festival celebrating when souls of the dead return to earth. Scenes include special markets,

public and private ofrendas (altars), and all night vigils at the cemetery. "I wanted the images and music to convey the essence of this celebration, so I kept the narration to a minimum. I love the joy and sensuality of Mexico's music and have tried to honor that tradition in the original soundtrack I composed and performed for this show."

Winner of the Paul Wing Award for Best of Show at the 1999 NSA convention, "Portrait of Tuscany" also features an original score composed and performed by Robert Bloomberg. "This is my love poem to one of the most charming

places on earth. My goal was to create a dreamlike quality with each photographic image flowing seamlessly into the next." Robert is an award-winning filmmaker and avid stereo photographer. His 3-D shows have been presented worldwide. Bloomberg is the recipient of the NSA's William C. Darrah Award and is NSA Regional Director for Northern California as well as Stereo Technical Advisor for the Photographic Society of America.

For information about 3D Center exhibitions, theater shows, events and more, please visit them at [www.3dcenter.us](http://www.3dcenter.us) or call (503) 227-6667.

## The CSC for Free

The Cascade Stereo Club in Portland, Oregon, has decided to make membership free to both current and new members as a one year experiment with the purpose of recruiting new members for 2011. If this experiment is successful in attracting new members who would otherwise not join, it may be extended beyond 2011.

The hope is to excite a new generation of 3-D lovers from all walks of life, and especially young individuals and students with fresh ideas. Anyone reading this is invited to help recruit new members to the club whether within driving distance or on the other side of the globe. People can help promote the idea and love of stereoscopy whether they live close or far, but one goal is more participation in the club's monthly meetings held

on the fourth Monday of every month at the 3D Center of Art & Photography, 1928 NW Lovejoy Street, Portland, Oregon 97209, USA.

Membership in the club includes the digital version of the newsletter sent to all club members free of charge. Membership also qualifies one to enter regular and special club competitions. In addition to the monthly newsletter, the club forum <http://tech.groups.yahoo.com/group/Cascade-SC/> is where anyone can share ideas with others, ask technical questions and keep abreast of news in stereoscopy. If you wish to join the club, get in touch with Shab Levy [shablevy@comcast.net](mailto:shablevy@comcast.net) with a name, a physical address and a valid email address. 

# My Dream 3-D Short Premieres at Korean 3D Film Festival

by Ray Zone

The symbolism of the dance in *My Dream* begins with visualization of unity. ©2010 Hywy3D.



An array of activity fills the 3-D screen as multiple dancers become evident from the "one." The editing of *My Dream* was done especially to showcase the dance in 3-D.



A recent co-production between a newly-formed stereoscopic motion picture production company Hywy3D, the China Disabled Performance Troupe and the Korean Film Commission titled *My Dream* and running 10 minutes in length had its world premiere on October 13, 14 and 15 at the Korean 3D Film Festival (3DKIFF) in Seoul, Korea. The 3-D film festival was held in conjunction with the large "Kintex" electronics trade show sponsored by the Korea Electronics Association which also featured a two-day event called the "3D Fusion Industry Global Conference 2010" showcasing lectures and panel discussions about the future of 3-D business in Asia and around the world.

Directed by Joy Park, CEO of Hywy 3D, *My Dream* features a single act from the 90-minute performance that the China Disabled Performance Troupe has been performing around the world for the last several years. I served as Executive Stereoscopic Producer on *My Dream* and retained an able 3-D crew for production that consisted of Jeff Amaral as Stereographer and

Scott Ressler as Camera Operator. The dual camera 3ality rig used to shoot *My Dream* consisted of two Sony 1500 cameras in a "T-head" assembly capturing at 1920 x 1080 (x2) resolution. The 3ality "SIP," or Stereo Image Processing toolset, as currently used by the company, insured accurate vertical and horizontal alignment and a realtime 3D preview solution on location with the use of a Hyundai 3DTV.

At a time when 3-D motion pictures are serving up such stereoscopic fare as *Jackass 3D* and *Saw 3D*, it was a real pleasure for me to produce a work of such beauty and taste as *My Dream*. Joy Park has promised to screen the film at the 2011 NSA Convention in Loveland, Colorado, an event which NSA stereo cinephiles should find exceedingly gratifying for both eyes and ears. 

## ARCHIVAL SLEEVES: clear 2.5-mil Polypropylene

NEW CDV (2 3/4" X 4 3/8")	per 100: \$9	case of 1000: \$85
CDV POLYESTER 3-mil 3 3/8" X 4 3/8"	per 100: \$15	case of 1000: \$140
POSTCARD (3 3/4" X 5 3/4")	per 100: \$10	case of 1000: \$90
4" x 5"	per 100: \$11	case of 1000: \$90
STEREO / #6 3/4 COVER (3 3/4" x 7")	per 100: \$11	case of 1000: \$100
STEREO POLYESTER (3-mil)	per 100: \$24	case of 1000: \$230
CABINET / CONTINENTAL (4 3/8" X 7")	per 100: \$12	case of 1000: \$110
#10 COVER / BROCHURE (4 3/8" x 9 5/8")	per 50: \$12	case of 500: \$110
5" x 7"	per 50: \$10	case of 200: \$35
BOUDOIR (5 1/2" X 8 1/2")	per 25: \$9	case of 500: \$110
8" x 10"	per 25: \$10	case of 200: \$65
10" x 14" MUSEUM BOX SIZE	per 10: \$11	case of 100: \$85
11" x 14"	per 10: \$10	case of 100: \$70
16" x 20"	per 10: \$24	case of 100: \$160

Russell Norton, PO Box 1070, New Haven, CT 06504-1070

US SHIPPING (48 States): \$4 per order. Institutional billing. (2009)  
Connecticut orders add 6% tax on entire total including shipping.

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ARCHITECTURE and Design Classics in View-Master® 3D including Frank Gehry's Walt Disney Concert Hall in Los Angeles. For details, visit [viewproductions.com](http://viewproductions.com)

CENTRAL PACIFIC RAILROAD Photographic History Museum. Stereographs of the first transcontinental railroad are now on display at: <http://CPRR.org>

GREAT LAKES EXPO 1936-1937 Cleveland, Ohio. 100 high rez B&W stereoviews on CD, \$39.95. For questions contact: [grpeck@sbcglobal.net](mailto:grpeck@sbcglobal.net). Send check or money order to: Gary Peck, 3552 Tuttle Ave., Cleveland, OH 44111.

JOIN THE INTERNET'S fastest growing, most active and progressive 3D forum, at [www.3dphoto.net/forum](http://www.3dphoto.net/forum). Learn, share and expand your 3D knowledge, keep abreast of new developments and join talented enthusiasts from around the world.

LAKES OF THE SANGRES in 3D, an e-book with over 200 anaglyphs with the glasses. Mention this add and get \$2 off. Details on <http://pikespeakphoto.com/store.html> (item #5).

MASTERING 2D TO 3D CONVERSION, Digital 3D Stereo Guide and 3D Stereo Magic. Find these and other great stereo books at [www.enfostore.com](http://www.enfostore.com).

STEINHEIL Wide Angle unit for Realist, \$350.00. Near mint Revere with professionally installed, new, Wollensak lensboard, fantastic slide camera, \$450.00. Gil Van Horn, (661) 261-9207.

STEREO PHOTOGRAPHY WORKSHOP Videos. Topics include Making Anaglyphs, 2D To 3D Conversion, Making Stereo Cards, etc. More coming. \$25 each. Details: <http://home.comcast.net/~workshops/> or send SASE for list to Dennis Green, 550 E. Webster, Ferndale, MI 48220.

STEREO VIEWS FOR SALE on our website at: [www.daves-stereos.com](http://www.daves-stereos.com) email: [cdwood@ptd.net](mailto:cdwood@ptd.net) or contact us by writing to Dave or Cyndy Wood, PO Box 838, Milford, PA 18337, Phone: (570) 296-6176. Also wanted: views by L. Hensel of NY and PA.

STEREOVIEW AUCTION PRICES. Only \$10.00 in CD format!! Great for people buying from auctions and for collectors who want to know the latest realized auction values. Only numbered views over \$50 are listed. Doc Boehme, PO Box 326, Osakis, MN 56360.

THE CIVIL WAR - A HISTORY IN 3-D by Richard Loren Copley - Authentic Civil War stereographs restored and converted to view with anaglyph 3-D glasses (included) for spectacular viewing. Visit [www.civilwar3d.com](http://www.civilwar3d.com).

## For Sale

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website [www.Detroit3D.org](http://www.Detroit3D.org) or call Dennis Green at (248) 398-3591.

## Wanted

ALABAMA STEREOVIEWS. Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507. [cave3D@msn.com](mailto:cave3D@msn.com).

ALASKA & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodeck; Hunt; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, [dick@AlaskaWanted.com](mailto:dick@AlaskaWanted.com).

ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, [cmautz@nccn.net](mailto:cmautz@nccn.net).

CORTE-SCOPE VIEWS or sets, any subject or condition. No viewers unless with views. John Waldsmith, 302 Granger Rd., Medina, OH 44256.

FOR RESEARCH, DO NOT WANT TO BUY: Looking for stereo views, lantern slides, literature, advertising by Lynn C. Skeels, Globe Stereograph Co., Stereo-Travel Co. & Stereo Record Co. Especially need titles from unusual/scarce sets incl. Indianapolis Motor Speedway, balloon & auto races; Lowell, Mass auto races; Trotters at the Track; Cuba; Jamaica; anything not mentioned in my book incl. "Home Views" of families/events, etc. 1900-1948. John Waldsmith, PO Box 83, Sharon Center, OH 44274.

FRANKA STEREO VIEWER. Carl DiDonato, 504 West Park Ave., Hamilton, NJ 08610-5712, (609) 888-4184, [carlidd1223@aol.com](mailto:carlidd1223@aol.com).

FRANZ LISZT STEREOVIEWS. Was told at an NSA convention that there are at least 3 - Sarony? Anthony? Would accept good copies. Would do article for *Stereo World* once I acquired views. Carl DiDonato, 504 West Park Ave., Hamilton, NJ 08610-5712, (609) 888-4184, [carlidd1223@aol.com](mailto:carlidd1223@aol.com).

COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, Cdv, cabinet & large paper) Bill Lee, 8658 Galidator Way, Sandy, UT 84094. [billetle@juno.com](mailto:billetle@juno.com) Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational

I BUY ARIZONA PHOTOGRAPHS! Stereoviews, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202.

## Wanted

KILBURN/MEXICO. Please offer Kilburn Brothers stereoviews of Mexico. We are also interested in other early views of Mexico. David Margolis, PO Box 2042, Santa Fe NM 87504, [mmbooks@comcast.net](mailto:mmbooks@comcast.net).

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, 47530 Edinborough Lane, Novi, MI 48374.

NEUSCHWANSTEIN stereo cards except Keystone's 30054 and V24500T. E-mail price and condition (and scan if possible) to: [hornsth@gte.net](mailto:hornsth@gte.net).

PENNSYLVANIA OIL Region Stereoviews wanted: #2751, 2752, 2756, 2766, 2770, 2775, 2777, 2785, 2789, 2801, 2804, 2808. Originals or copies. Bruce Barrett, 601 Chestnut, Meadville, PA 16335.

PITTSBURGH (region) and Allegheny City, Pennsylvania. Scenic, city & industrial stereo views. Photographers, Studios, dark tents, photo wagons. Round Kodak photos, interesting daguerreotypes, including jewelry. [ngraver@rochester.rr.com](mailto:ngraver@rochester.rr.com) N.M. Graver, 276 Brooklawn Dr., Rochester NY 14618.

REALIST SLIDES OR STEREOVIEWS of the "Guild Inn" Scarborough, Ontario, Canada, aka "Guild of All Arts", "Guildwood Park", "the Studio" "Ranelagh Park" and "HMCS Bytown II". I know a couple took Realist slides in 1956 and these may be in *your* collection. Actual slides or HQ scans. [timo.puhakka@bellnet.ca](mailto:timo.puhakka@bellnet.ca).

RESEARCH MATERIALS: Images, artifacts, diagrams, etc., both past and present, for use as illustrations in 3D dictionary now under development. See [www.hollywoods.org/3D](http://www.hollywoods.org/3D) for list of dictionary terms or email [info@hollywords.org](mailto:info@hollywords.org) for more information.

SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.

**A**s one of the benefits of membership, NSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words or additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

**S**end all ads, with payment, to:  
STEREO WORLD Classifieds,  
5610 SE 71st, Portland, OR 97206.

*(A rate sheet for display ads is available from the same address. Please send SASE.)*

## Wanted

STEREO WORLD Volume 4 No.5. Pittsburgh and Allegheny, PA area views. Daguerreotypes, cased images or paper photos, especially from these cities. Daguerreian jewelry. Round Kodak Photos. Graver, 276 Brooklawn Dr, Rochester, NY 14618 [ngraver@rochester.rr.com](mailto:ngraver@rochester.rr.com).

STEREOS, or scans of views, by Victor Albert Prout needed for research project. Please contact Paula Fleming, [britishstereos@hotmail.com](mailto:britishstereos@hotmail.com).

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website [www.Detroit3D.org](http://www.Detroit3D.org) or call Dennis Green at (248) 398-3591.

TIMOTHY O'SULLIVAN stereoviews from the King Survey, Wheeler Survey and Darien Expedition. Would like to correspond with collectors. Highly interested in ANY stereos from the King Survey. Most anything from the Darien Expedition. Wheeler - anything on unusual/uncommon mounts and those published by E & HT Anthony. Also, those on plain unprinted mounts which have captions or notes written in period ink or pencil. Will purchase certain items if for sale, but mainly interested in quality photocopies or digital copies for research study. Will pay all copying and shipping costs. [dansherman@oikosmedia.com](mailto:dansherman@oikosmedia.com).

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## A New H.H. Bennett Book

An extensive new book, including stereoviews, about stereographer H.H. Bennett by Sara Rath, *H.H. Bennett Photographer, His American Landscape* has just been published by the University of Wisconsin Press, <http://uwpress.wisc.edu/books/4692.htm>. We hope to present a full review in our next issue.

# Transformative Cinema

(Continued from page 33)

when they might far prefer a feature-length feast. But the partial use of 3-D in a feature-length vehicle can be an interesting strategy for the creation of what may constitute a new cinematic form.

The 1961 film *The Mask* was a black-and-white feature film that included three anaglyphic inserts for which the audience was instructed to "put on the mask now!" The mask was a handheld pair of anaglyph glasses provided to the audience upon admission to the theater. In the narrative, the anaglyphic sequences, devised by special effects artist Slavko Vorkapich, revealed the subjective mental world of characters in the narrative who were instructed by a psychoanalyst to look through an ancient mask with supernatural powers. In this way, the artistic justification for the use of 3-D as well as the cue to the audience were integrated. In fact, the entire narrative was built on the conceit of a stereoscopic viewing device that also served as a central metaphor for the cinematic spectacle.

In Robert Rodriguez's two recent stereoscopic feature films, *Spy Kids 3: Game Over*, (2003) and *Shark Boy and Lava Girl* (2005), extended anaglyphic sequences were also built into the narratives as a way of seeing a different and heightened reality. The narratives transitioned between 2-D and 3-D realities over the course of the viewing experience.

Most recently, stereoscopic sequences were used in the IMAX 3D versions of *Superman Returns* (2006) and *Harry Potter and the*

*Order of the Phoenix* (2007). It is, of course, a pragmatic and moneysaving move on the part of producers to minimize the use of a costly special effect in their full-length productions. The special effect in this case was stereoscopic conversion of the existing two-dimensional footage. What is interesting about these applications of stereoscopic technology in narrative context, however, is the way that the 3-D viewing experience is refreshed for the viewer by going back and forth perceptually between 2-D and 3-D modalities. A useful comparison to invoke here could be the use of volume on the part of composers and musicians. Never is volume simply cranked up high and allowed to play at that level uniformly throughout the piece. With the finest musicians, volume is given the fullest possible dynamic range, from a barely audible whisper to a scream.

Similarly, the stereoscopic auteur, the 3-D storyteller, using the new tools for production and exhibition of digital 3-D cinema, now has the option to create narratives on the z-axis with greater fluidity and dynamic range than ever before. Just as silence is a parameter of sound, "flatness" or 2-D, is a parameter of depth. To fully exploit the expanded digital toolset for stereoscopic storytelling, the digital 3-D director should use this visual silence, "flatness," contrapuntally over the course of the narrative. Then, when stereopsis begins to flower within the story, it will do so with the greatest possible dramatic impact.

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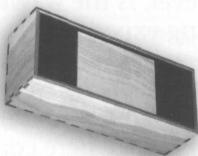
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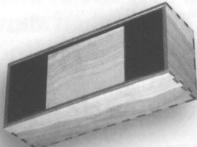
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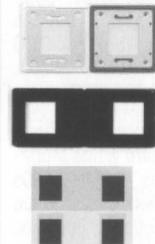
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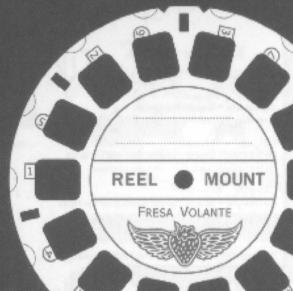


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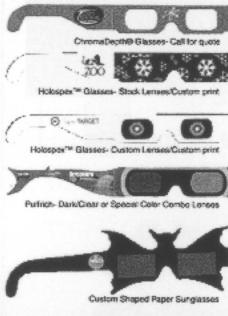
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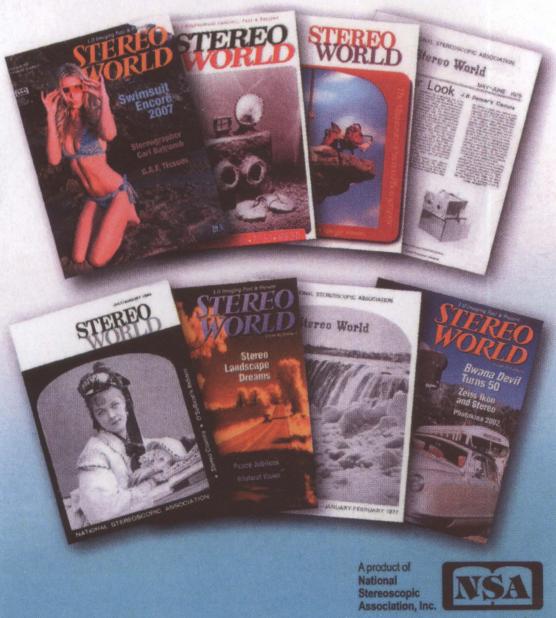
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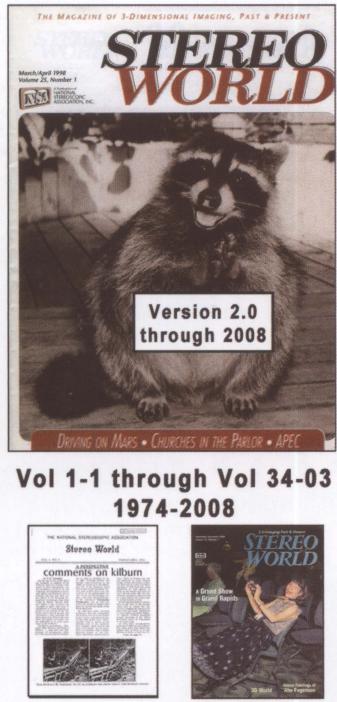
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